

# MUSICAL AMERICA

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## FEDERATION OF MUSICAL CLUBS MAKES EVENTFUL PILGRIMAGE TO SHRINE OF MAC DOWELL FOR ITS 11TH BIENNIAL

Spirit of America's Great Composer Presides Over Week's Convention at Peterborough—New American Music of Pronounced Value Brought Forth in Memorable Series of Concerts—Prize Competitions Produce Worth-while Results—Pageant of Peterborough Repeated with Increased Impressiveness—Clubs to Conduct a Nation-wide Drive for \$500,000 in \$5 Memberships.

BY A. WALTER KRAMER  
(From a Staff Correspondent)

PETERBOROUGH, N. H., July 5.—Toward nine o'clock last evening came the climax of the Eleventh Biennial of the National Federation of Musical Clubs, which opened formally in this New Hampshire village on Monday last. A week's meetings and music making were crowned with a ceremony so inspiring, so simple and affecting that, were there no other impressions—and there are—left on the minds and hearts of the many pilgrims who journeyed to Peterborough for the Biennial, this one could never be forgotten.

The delegates and visitors gathered at the hour between afternoon and evening—it was still light—at the grave of Edward MacDowell, that most beautiful of graves, to do homage to the memory of the master. The officers, their faces veiled, stood around the grassy mound in reverent spirit, while the orchestra standing in the adjoining space played his "Constancy" and "To a Wild Rose," these two as orchestral pieces, his "A. D. 1620" in the Clifton arrangement, in which we joined in singing. And two noble hymns were sung, "Onward, Christian Soldiers" and "Nearer My God to Thee," the latter as the procession moved around the grave and out into the oncoming night. There was nothing overdone, it was all restrained, unsentimental, as MacDowell would have wished it, but every bit of it fraught with a deep and moving sentiment that was thrilling. It was not hero-worship that was done; it was a mighty tribute to a beloved master's memory. And it crowned the week's Biennial.

As related in last week's issue of MUSICAL AMERICA, the Biennial of the National Federation of Musical Clubs began on Monday afternoon, June 30. On Thursday and Friday, June 26-27, were held the meetings of the National and Auxiliary Boards, and on Saturday, June 28, "State Presidents' Day," a program of timely topics occupied the attention of the delegates who had already arrived in Peterborough. Mrs. William A. Hinckle of Peoria, Ill., second vice-president of the Federation, presided. "American Music Sunday" followed the next day, special services being held in all the churches of Peterborough in the morning. At the service in the Congregational-Unitarian Church one of the prize winning works was played by its composer, Joseph J. McGrath, of Syracuse, N. Y., a pupil of William Berwald and Charles M. Courboin. His work is a Sonata in F Minor for organ, which was awarded the prize of \$100, given by the St. Cecilia Club of Grand Rapids, Mich., as a memorial to Mrs. Edwin F. Uhl, first president of the Federation. Mr. McGrath played the first movement

of the sonata. Unfortunately I could not hear it, as I was arriving in Peterborough at about the time he was performing it. But it was my pleasure to read the manuscript the following day, and I found it an admirable work, of decided musical interest, revealing fine musicianship throughout.

Of the dedicatory services at the Pageant Stage on Sunday afternoon I told in last week's issue. But I would like to add here that the stone steps which the Federation presented to Peterborough will play an important part in the development of its art-life. The Pageant Stage is now a little stadium, where music and drama may be given under excellent conditions, either individually or joined in the form of pageant or music-drama.

### A Splendid Attendance

Before proceeding with my narrative in which it is my purpose to cover the activities of each day, let me pause and dwell on what the National Federation did at Peterborough. There was a splendid attendance, more than 200 delegates, I believe, from all parts of the country; there was a fine spirit of action and concrete things were accomplished. Of considerable importance is the new ruling by which the number of district presidents has been increased from six to fifteen; also the ruling by which persons commercially connected with music, such as in the managing of concerts, are no longer ineligible for office. But perhaps the biggest undertaking of the federated clubs is the drive which is to be made for a fund of \$500,000, one hundred thousand \$5 memberships to be secured during the coming year.

The election of officers took place at Thursday morning's session. The ticket was elected as follows: President, Mrs. Frank A. Seiberling, of Akron, Ohio; first vice-president, Mrs. William A. Hinckle, of Peoria, Ill.; second vice-president, Mrs. Frederick W. Abbott, of Philadelphia, Pa.; third vice-president, Mrs. George Houston Davis of Birmingham, Ala.; recording secretary, Mrs. John F. Lyons, of Fort Worth, Tex.; treasurer, Mrs. George Hail, of Providence, R. I.; auditor, Mrs. Worcester Warner, of Tarrytown; historian, Mrs. Russell Dorr, of New Jersey. Of these officers Mrs. Davis and Mrs. Lyons were re-elected, while Mrs. Hinckle moved from second vice-president to first vice-president. As district presidents, the following were elected: Mrs. John H. Gove, Concord, N. H.; Mrs. William Schupp, New York; Mrs. Christine Miller Clemson, Pittsburgh; Mrs. Amos Payne, West Virginia; Miss Nan B. Stephens, Georgia; Mrs. G. W. Pickels, Kentucky; Mrs. Ora L. Frost, Oklahoma; Mrs. B. L. Ganapol, Michigan; Mrs. Emily G. Wheeler, Connecticut; Mrs. M. M. Price, Colorado; Mrs. J. J. Dorgan, Moline, Ill.; Mrs. P. W. Lewis, Portland, Ore.; Mrs. Frank H. Blankenship, Dallas, Tex.; Mrs. Bessie Bartlett Frankel, Los Angeles Cal. The executive board will decide on the president for the fifteenth district, which includes Porto Rico, Hawaii, the Philippines and Alaska.

The new board of officers held a meeting on the evening of July 4, at which the following appointments were made: Chairman of course of study, Anne

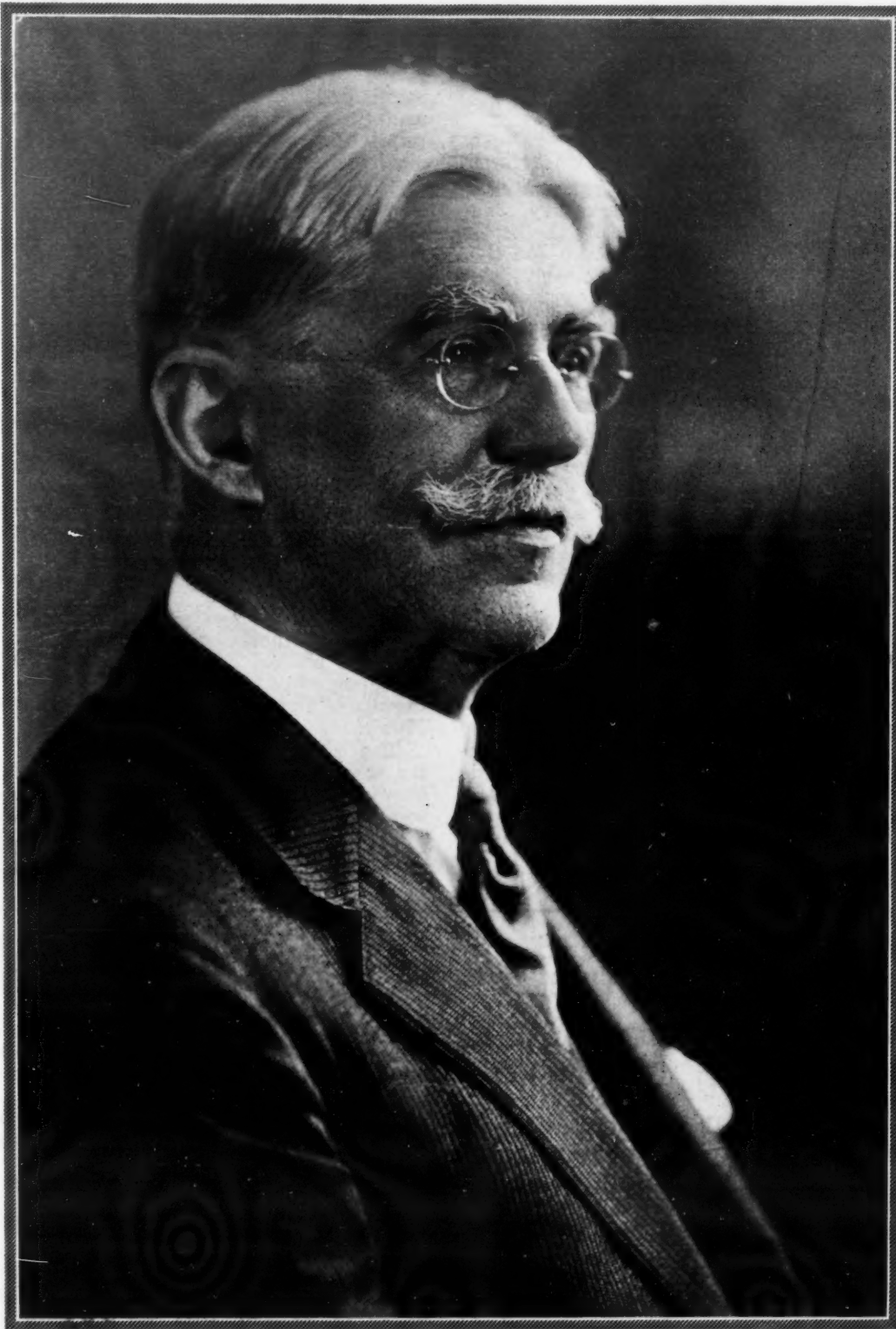


Photo by Jamieson

### WILLIAM ARMS FISHER

Noted American Musician, Who Has Both as Composer and as Musical Editor Won Country-Wide Recognition (See Page 16)

Faulkner Oberndorfer; director of philanthropic department, Mrs. W. D. Steele; chairman of endowment fund, Mrs. Frank Gates Allen; chairman of American music, Mrs. Ella May Smith; chairman of young artists' contest, Mrs. Louis E. Yager; director of publicity, Mrs. David Allen Campbell; chairman of official magazine publicity, Mrs. A. R. Mills; chairman of program exchange, Mrs. H. H. Foster; chairman of general publicity, Mrs. James H. Hirsch; chairman of library extension, Mrs. George N. Oberne. These are the appointments, but acceptances have not been received from such of the ladies as were not present this week, who have been chosen for these posts.

As honorary vice-presidents of the Federation, this Biennial singled out six women who have been active in the affairs of the organization. They are: Mrs. A. J. Ochsner of Chicago; Mrs. Abbie Norton Jamison of Los Angeles; Mrs. J. R. Custer of Chicago; Mrs. Edward MacDowell of Peterborough, N. H.; Mrs. Emerson H. Brush of Chicago, and Mrs. J. S. Morris of Waupun, Wis.

### The Next Meeting Place

This morning (Saturday) the board continued its work and was in session until well in the afternoon. At yesterday morning's meeting the names of the newly elected officers were announced and greeted with approval from the dele-

gates. And invitations were extended for the next Biennial in 1921 to the Federation as follows: The Tri-Cities; Davenport, Iowa; Moline and Rock Island, Ill.; Miami, Fla.; Los Angeles, Cal.; St. Louis; Detroit; Charlotte, N. C., and Boston. No action, so far as I could learn, had been taken up to the time I left Peterborough as to where the next Biennial would be held, but I am informed that the choice will probably be between Miami and the Tri-Cities.

The "Young Artists' Contest" on Monday evening, June 30, in the Town House—a new \$75,000 brick structure on the site of the old rickety building in which I heard several of the concerts when I was in Peterborough in 1914—brought forward some excellent prize winners. In piano there was Arthur Klein, of New York City, a pupil of Sigismond Stojowski; Carl Friedberg and Edwin Hughes; in voice, a rarely gifted soprano, Ruth M. Hutchinson, of Los Angeles, a pupil of Mrs. Emma Porter Makinson of Los Angeles; in violin, Terry Ferrell, of Wichita, Kan., a pupil of Ralph Brokaw of that city. The judges, who included Christine Miller, William H. Humiston, Rosseter G. Cole and Frederick Gunster, sat screened from view of the stage. Mrs. Louis E. Yager, of Oak Park, Ill., chairman of the contest committee, conducted the con-

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## NAME CINCINNATIANS TO HEAD FESTIVAL

### Plans for Next May Under Way— Ysaye Invites Belgian Royalty to City

CINCINNATI, July 5.—The board of directors of the Cincinnati Music Festival Association met for organization last Wednesday. Two new members of the board were elected to fill the unexpired terms of William Cooper Procter and Julius Fleischman. They were J. J. Rowe, son of W. S. Rowe, who is president of the First National Bank, and J. Walter Freiberg, one of the leading business men of the community. The board elected the following officers: Lawrence Maxwell, president; Charles P. Taft, vice-president, to succeed Mr. Procter; Frank R. Ellis, secretary. The treasurer, who is appointed by the board, is C. H. Rembold, who has occupied that position for a number of years. Arrangements for the next May Festival and other routine business were discussed.

Plans are under way for the appearance of the Chicago Grand Opera Company in this city next season. The organization, which has not appeared here in a number of years, is scheduled for a half-week engagement in Music Hall, March 18, 19 and 20. The details of the engagement are now being worked out.

Ysaye, who sailed for Belgium last week, is the bearer of an official message from Mayor Galvin, inviting the King and Queen of Belgium to come to Cincinnati next Fall when they visit this country. Ysaye feels confident that the Queen City will be included in their itinerary and in that event a special concert by the Cincinnati Symphony orchestra will be given under his direction. Ysaye is officially "maitre de chapell" for the Belgian royal house. He will also resume his teaching at the Cincinnati Conservatory next season, conducting master classes in violin at that institution as he did with such success during the past year. For a time it was thought that he would suspend this feature of his local activities but Miss Baur induced him to continue his activities at her institution.

Gordon Graham, a well-known local organist, leaves Monday for Ashville, N. C., where he will give a series of recitals at Grove Park Inn. This is his third season at that resort. He will also give recitals in Somerset, Kentucky, and St. Paul's church, Chattanooga.

The activities of the Cincinnati Conservatory, in the way of recitals, continue. Last week the pupils of John A. Hoffmann gave an interesting song recital. Pupils of Alma Betscher were heard Thursday evening, Wednesday pupils of Mrs. Yates Gholson were heard, and Saturday evening, Lynn Wilson, a pupil of Marcian Thalberg, gave a recital. Wednesday evening of the coming week Gladys Comforter, another Thalberg pupil, will be heard in recital.

A program devoted entirely to the compositions of Edgar Stillman Kelley was given last week by the Cincinnati Symphony orchestra which is playing at the Methodist centennial in Columbus. Several movements of his "New England" Symphony, part of the "Aladdin" suite and the whole of the new "Alice in Wonderland" suite were given.

Pupils of Mr. and Mrs. Philip Werthner, of the Walnut Hills School of Music, gave a recital in the Library Auditorium last Friday. Four of Mr. Werthner's piano pupils played the first movement of four different concertos. Among them was Elmer Dimmeran, who passed his graduation examination in the Progressive Course with high honors. He played the first movement of the Chopin E Minor Concerto.

Lloyd Miller, recently returned from the army, has resumed his place on the faculty of the Cincinnati Conservatory of Music.

The following pupils of Goldie R. Taylor gave a piano recital last Tuesday evening: Ethel Ruoff, Flora Metz, Loreta Mecklenburg, Julius Hall, Naida Winter, Jeannette Albiez, Anna Lucas, Martha Metz and Marie Siemer.

J. H. T.

## CONGRESS TO RESTORE GODOWSKY'S CITIZENSHIP

### Resolution Introduced in Senate—Head of Immigration Committee Bespeaks Welcome for Foreign Art

WASHINGTON, D. C., July 2.—A joint resolution has been introduced in the United States Senate by Senator Thomas J. Walsh of Montana, providing for the unconditional restoration to citizenship of Leopold Godowsky, the famous pianist. Accompanying the resolution were papers and statements bearing on the case, all of which were entirely creditable and in no wise reflecting upon Mr. Godowsky's Americanism or conduct while in Europe during the war. The text of the bill is as follows:

"Joint resolution to grant American citizenship to Leopold Godowsky.

"Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That Leopold Godowsky, born at Vilna, Russia, on Feb. 13, 1870, and naturalized as

a citizen of the United States before the court of common pleas, New York City, on May 1, 1891, concerning whose status a question has arisen because of his residence and employment abroad, be, and he is, hereby, unconditionally restored to the character and privileges of a citizen of the United States."

In referring to the matter of the restoration of citizenship to Mr. Godowsky, Senator LeBaron B. Colt of Rhode Island, chairman of the Senate Committee on Immigration, to which the resolution was referred for report, said to the MUSICAL AMERICA representative: "I am in favor of peace—peace for individuals and for nations. So that I am in favor of removing all possible obstacles to peace. Aside from Mr. Godowsky's status—and I know of nothing that prevents his resuming his citizenship—we should welcome the art and artists of every land who come to us in the right spirit, and especially when men come here from other countries and are as prompt in becoming American citizens as was Mr. Godowsky, who was naturalized when he was twenty-one years of age, or as quickly as our laws would permit him to become a citizen."

ing America, and Samuel J. Hume, A. Poet. Following this, national anthems of the Allies, and patriotic songs were sung by the audience which numbered several thousand.

The convention will close with a banquet on the evening of July 9, the intervening days being devoted to music and the business of the association.

E. A. B.

### Molinari to Conduct St. Cecilia Orchestra

It is announced from the offices of the committee, of which Otto H. Kahn is the chairman, that Bernardino Molinari will tour the United States next season as the conductor of the celebrated Saint Cecilia Orchestra from the Royal Academy of Saint Cecilia in Rome. As previously stated, this orchestra will be heard for the first time in the United States at a concert in the Metropolitan Opera House early in October. Thereafter sixty of the leading cities of the United States will be visited. Signor Molinari has long served the orchestra in Rome as conductor. He is a native of Rome, and is in his thirty-eighth year. He was graduated from the Lyceum with a diploma for piano playing and com-

position, his teachers being the late Giovanni Sgambati, founder of the Lyceum, and Filippo Marchetti and Falchi.

## ALL-ITALIAN SCHEDULE IN RAVINIA PARK'S WEEK

"L'Oracolo," "Trovatore," "Lucia," "Pagliacci" and "Aida" Heard—Gentle and Martin Make Debuts

CHICAGO, July 7.—Last week's repertory at Ravinia Park included an absorbing performance of "L'Oracolo," with Scotti, Easton, Harrold, Ingram, Rothier and D'Angelo in the cast, preceded by the first act of "Pagliacci," with Kingston, Picco, Easton, D'Angelo and Daddi, under Papi's direction, given Saturday evening, June 28. "Lucia," with Garrison, Harrold, Picco, Rothier and Falco, with Hageman conducting, was given next evening. The symphony concert with Mrs. Emma Patten Hoyt, soprano; Harry Weisbach, concertmaster, and Enrico Tramonti harpist, as soloists, was also conducted by Hageman.

Alice Gentle made her debut in the rôle of Amneris in "Aida," presented Tuesday evening, with Easton, Kingston, Chalmers, Rothier and D'Angelo, under Papi's direction. "Tales of Hoffmann" was the bill for Wednesday evening, with Garrison, Harrold, Sharlow, Ingram, Rothier, D'Angelo, Chalmers and Daddi, under conductorship of Hageman. Thursday afternoon a children's program was given under Hageman's direction with a Community sing under Professor Osbourne McConathy of Northwestern University. Thursday evening, "Il Trovatore" was sung with Easton, Kingston, Picco and Gentle, the latter making a very good impression as Azucena under Papi.

On Friday afternoon a symphony program of patriotic character was presented under Richard Hageman, and, in the evening, on account of the sudden attack of laryngitis which seized Antonio Scotti, the second performance of "L'Oracolo" had to be postponed and the entire opera, "I Pagliacci," was substituted, with Riccardo Martin making his Ravinia debut as Canio, the rest of the cast being the same as at the first performance. Papi conducted. M. R.

### Mischa Elman's Sister, Mina Elman, Will Make Debut as Singer

Mina Elman, sister of the famous violinist, Mischa Elman, will make her debut on July 19 at the Ocean Grove Auditorium, N. J., in connection with the recital of Margarete Matzenauer. Miss Elman's voice is said to be one of unusual quality, which she can use with considerable skill. The famous contralto of the Metropolitan has consented that Mina Elman make her debut on the same night as her recital. Miss Elman will sing an operatic aria and a group.

### Mascagni's New Opera to Be Heard in Rome Next Season

[Associated Press Correspondence]

ROME, June 15.—Pietro Mascagni, known the world over as the composer of "Cavalleria Rusticana," has written a new opera which will be produced in Rome during the coming season. The work is said to be unique in many ways, principal among which is that it contains no personalities among its characters but uses instead symbolic identities such as virtues and other abstractions. The work is entitled "Il Piccolo Marat," and its period and locale are not restricted to any one time or place.

### Richard Epstein Continues to Improve

Friends of Richard Epstein, the eminent pianist, who recently underwent a series of serious operations at the Lenox Hill Hospital, New York, will be glad to learn that his condition is reported as being greatly improved. Mr. Epstein has been resting comfortably and without suffering for several days and hope is entertained of a rapid convalescence.

### Havrah Hubbard Engaged as Musical Editor of Chicago "Tribune"

Havrah L. Hubbard of Gotthelf-Hubbard Operalogues fame, has finished his war work and will, it is announced, succeed Frederick Donaghey as music editor of the Chicago Tribune. Mr. Hubbard is spending the summer at Grossmont, Cal. In October he will begin his new duties. Mr. Hubbard, who is widely known and respected in musical circles, was formerly connected with the Tribune. Reports have been current for some time that Donaghey, who was formerly a sports writer, would be succeeded by an authoritative musical writer.

## MUSICIANS SETTLE QUESTION OF RAISES

### Standard of Wages Increased and Conditions Changed by New Agreement

A definite settlement was finally reached last week between the Musicians' Mutual Protective Union and the various Associations of Theater Managers, after a meeting held on July 3, whereby a new scale of salaries of orchestral musicians went into effect beginning July 1. Besides a stated raise in the musicians' salaries, the conditions under which they work have also been altered.

Summing up the changes and agreements made at the meeting, Samuel Finckelstein, president of the Musicians' Union said to a representative of MUSICAL AMERICA:

"At the meeting held on July 3, the committee from our own association met representatives of the various associations of managers, and a definite scale of new prices and conditions was agreed upon. In the matter of wages, the raises have been five dollars per week in vaudeville and moving picture houses, and four dollars in the dramatic houses.

"The conditions under which the men will hereafter work are to be altered. For instance, formerly the men included, without pay, in their work, two rehearsals of three and a half hours each at the beginning of a production and two hour rehearsals at the intervals of two or three weeks. Hereafter they will give the first two rehearsals but not the others. Overtime, hereafter, is to be paid at the rate of two dollars an hour, against the one dollar formerly given. The time, however, is to be counted by quarter hours, that is fifty cents each quarter hour overtime. At reading rehearsals, the men are to get five dollars instead of four, and for single performances the rate is to be six dollars instead of five a performance.

"In moving picture houses of the type of the Rialto, Rivoli, Park, etc., the men have been given a raise of eight dollars and now get fifty dollars a week. In the symphony orchestra a raise of five dollars has been conceded, making the minimum wage for a symphony player, forty-eight dollars.

"We have also made provision for the men who do not get contracts for the entire season. For men engaged by any manager for less than four weeks, the salary automatically is five dollars more per week. In the Metropolitan the minimum wage has been made seventy-two dollars.

"The Protective Association has also been much concerned about recreation for the men, especially those who work in the higher class motion picture houses where they play every afternoon and evening and two mornings a week. I have been trying to bring about an agreement lately, whereby sick men, who heretofore forfeited their wages, might be granted a leave of absence with pay or half pay in the future. Thus the Metropolitan has been considering the possibility of releasing their men in such contingency for four weeks on half-rate pay. And the manager of several of the largest moving picture houses is considering granting his men two weeks' absence with full pay. The managers to whom I have already spoken about this have been open-minded to the necessity of such a move, and perhaps the Union will soon be able to accomplish it."

### Albert Spalding to Claim New York Girl as His Bride

Mr. and Mrs. William Scott Pyle of New York have announced the engagement of their daughter, Mary Vanderhoef Pyle, to Albert Spalding, the prominent violinist. Mr. Spalding a couple of weeks ago returned from active service with the A. E. F. in Italy, where he held a lieutenant's commission in the air forces. The wedding, which will be a quiet one, is to take place in the near future in New York, it is announced.

### Eleanor Spencer Sails

Eleanor Spencer, the noted American pianist, sailed July 2 on the steamer Nieuw Amsterdam for Holland, in which country she will be heard in orchestral concerts and recitals during August and the early fall. Miss Spencer is the first American artist to go back to Europe after the war for actual concert work. This will be the second tour she will make of Holland, where she is a favorite.

## CALIFORNIA TEACHERS IN ANNUAL CONVENTION

### Initial Meetings Largely Attended— Choral Work by Farwell Sung by Great Chorus

(By Telegraph to MUSICAL AMERICA)

SAN FRANCISCO, July 7.—The annual convention of the California State Music Teachers Association opened in the ballroom of the Fairmount Hotel on the evening of July 5, with a reception which was largely attended. A musical program was offered by Helen Colburn Heath, soprano, Mrs. M. E. Blanchard, contralto, Mary Passmore, violinist, and Leone Nesbit, pianist.

On Sunday afternoon, July 6, the meeting was in the Palace of Fine Arts, when a program of works by California composers was presented, creating much enthusiasm. In the evening, at the Exhibition Auditorium, after a short organ program by Edwin Lemare, Arthur Farwell's "Chant of Victory" was sung by a chorus of 250 voices. Homer Henley was soloist and the readers were Ruth Jensen, represent-



## Leading Figures in Peterborough Convention



1. Howard D. Barlow, Marion Rous, Mrs. Leo Sack, Wintter Watts, Mrs. J. H. Northrup, George Rasely. 2. Mrs. Edward MacDowell. 3. Arthur Nevin, "Snapped" on Main St. 4. Pasquale Tallarico. 5. Henry Holden Huss (in center) with the Members of the Berkshire String Quartet, Messrs. Kortschak, Gordon, Evans and Stoeber, Performers of His Prize-Winning Work. 6. Terry Ferrell, Violinist, of Wichita, Kan., Winner in the Federation Contest. 7. Harold Henry, Who Played the MacDowell D Minor Concerto at Wednesday Evening's Concert. 8. Christine Miller with Her Accompanist, Othelia Averman Vogel. 9. Ruth M. Hutchinson, Soprano, of Los Angeles, Prize Winner in the Vocal Contest

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test, making the announcements and presenting the artists, who were announced by number, so that no one knew who was performing. After the competition, which lasted till a late hour, Mrs. Yager entertained the young artists and the judges at supper in the Peterborough Tavern, where the names of the winning artists were read. I attended this competition and agreed with the judges in their piano and vocal choice; I regret that I was unable to do so in the matter of the violin prize.

These young artists have not only the honor of being chosen the ablest in a national competition, but this year they received a cash prize of \$150 as well. The piano prize, known as the Edward

MacDowell Memorial Prize, is given by Mrs. A. J. Ochsner, of Chicago, the retiring president of the Federation. The voice prize, called the James H. Rogers Prize, is donated by Mrs. Frank A. Seiberling. And there is also a violin prize, which Christine Miller established while she was with us in Peterborough this week. I think she was just as happy to give it as though it were a vocal prize, for she played the violin prior to becoming a singer. And she calls it the William L. Whitney Prize. It is to be a gift during her lifetime; in presenting it Miss Miller said: "I wish to give it in the name of Mr. Whitney in appreciation of his ability as a teacher and the wonderful personal help and inspiration he has been to me as his pupil and friend." Another prize for the best male singing contestant has been established for other

biennials, details of which will be announced later.

### "Educational Day"

Tuesday, July 1, was "Educational Day," of which Mrs. William D. Steele, of Sedalia, Mo., is director. And that very able and energetic lady prepared a program of such varied and vital character that it stands out prominently in the accounting of the Biennial's excellences. In the morning Anne Faulkner Oberndorfer gave a brief but enlightening talk on "Americanization Through Music" which was greatly enjoyed. She was followed by Charles H. Farnsworth, of Teachers' College, Columbia University, New York, who made an address of splendid quality on "The Service of the Beautiful."

At noon Marion Rous of Winter Park, Fla., gave a piano lecture-recital in the Town House called "What Next in Music?" an exposition of modern tendencies illustrated by performances of significant contemporary piano compositions. Miss Rous read some of the amazing poems of the redoubtable Gertrude Stein and then proceeded to perform

Palmgren's "Isle of Shadows," Leo Ornstein's "Cathedral," the first of Schönberg's Op. 11 pieces, Ravel's "Le Gibet" and Dohnanyi's Rhapsody in G Minor. To an admirable command of the piano she brings an intelligent and sympathetic appreciation of her subject, an engaging personality, sincere and unaffected. Her audience was further regaled with some illuminating remarks, which she quoted from Cyril Scott's delightful book, "The Philosophy of Modernism," and Dr. A. Eaglefield Hull's "Modern Harmony." She scored a well-merited success. For the afternoon session Mrs. Steele had a conference of ten-minute talks, the speakers answering questions from the audience at the close of the apportioned period. Mrs. Rosseter G. Cole spoke on "The Musical Club Year Book," George J. Abbott, director of music in the public schools of Chelsea, Mass., on "Public School Music," Anne McDonough on "Post-War Work in Community Singing," Mrs. Frederick W. Abbott on "The Relation of the Musical Club to the Community," the Rev. William Edson Cross, pastor of Peterborough's Unitarian Church, on "Music in Churches." At the kind invitation of Mrs. Steele it was my privilege and pleasure to say a few words on "The Influence of the War on Music."

One of the numbers in the conference was listed "American Folk Song—Frederick Gunster." We expected the gifted tenor to speak. But we were wrong, for when the curtains were parted we saw a piano on the stage and Mr. Gunster and his accompanist, Helen Boothroyd, ready for the presentation of folksongs, instead of talking about them. Mr. Gunster sang H. T. Burleigh's superb setting of the Negro Spiritual "Swing Low, Sweet Chariot" and William Reddick's fascinating "Standin' in de Need o' Prayer." And he sang them with an intensity of fervor, with an absolute appreciation of their meaning that won him a big ovation. Then he announced that he would sing not a folksong but a song by an American woman, Fay Foster, entitled "The Red Heart." The ease and charm with which Mr. Gunster sang on this occasion, the beauty of tone and clean-cut enunciation, combined to make what he did among the loveliest singing I have heard in a long time. As an encore he added Penn's "Smilin' Through." Miss Boothroyd played the accompaniments artistically. The afternoon session came to an inspiring close with an address, "The National and Educational Significance of Pageantry," by Percival Chubb of St. Louis. A distinguished presentation of an absorbing subject was this and it roused the audience to enthusiastic approval.

### The Pageant of Peterborough

At 4.30 we found ourselves at the Pageant Stage for "The Pageant of Peterborough," first given in 1910. Slight alterations have been made since then and the closing episode of Peterborough greeting the victorious Allies added as a timely touch. If you would know the meaning of pageantry as Mr. Chubb feels it, the performance given this year will give it to you as nothing else I know. This pageant pictures the history of Peterborough from the days of the Indian to the present time. It does so with a beauty and a grandeur that are overwhelming, aided by the loveliness of the open-air stage, the mountains seen through the pines and, in fact, the entire setting. Prof. George P. Baker of Harvard University wrote the scenario, if I may call it that, nine years ago and produced it the first time. The poems are by Hermann Hagedorn, while the music was arranged from the works of Edward MacDowell by Chalmers Clifton, his task being the orchestrating of the material and the arranging of some of the pieces for chorus, some for solo voice. This year Howard D. Barlow added a piece or two. He conducted the performances and rehearsed them also. Of him I shall speak later. There are those who contend—and from a strict artistic standpoint I am with them—that the arranging of such piano pieces as "A. D. 1620" for chorus and orchestra, or "To a Wild Rose," for soprano and orchestra, is aesthetically false. I was troubling myself considerably about this as I sat down to witness the pageant. But as I read and heard the poems which Mr. Hagedorn created for MacDowell's music my qualms vanished. For he has not done hack work, as do so many men when they write words to music. He worked seriously and sympathetically to interpret in poetry the spirit of the music. And I believe firmly that he succeeded. The scenes include the Muses and the dreams they inspire. Euterpe sings an invocation, "Come, Oh Dreams!" Clio,

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## Prize-Winning Works Heard

"Hark, the Buried Laughter!" There is a picture of Indian life, vividly drawn and appropriately made of the "Indian Idyl." Here Lada, the interpretative dancer, appeared in two Indian dances by Charles S. Skilton of the University of Kansas, at Lawrence, Kan., a member of the composer's colony at Peterborough. Garbed as an Indian brave, she gave one of the most thrilling performances I can think of, one in which she showed her complete powers of characterization. There was tremendous power in her every gesture. An ovation greeted her at the close of the dances.

Scenes follow depicting the original settlers of Peterborough in their home in Londonderry, Ireland, their departure for America, the landing in 1718. There is an impressive episode, "The Burial of the Chieftain," to the music of "From an Indian Lodge," then a "Colonial Wedding" in 1755, the "Call to Arms" in 1775, "The Deserted Farm" representing the abandonment of the farms at the period of 1850-1860 when the gold fever drove the settlers West, a Civil War episode, and the tableau of Peterborough welcoming the nations of the Allies and celebrating the victory of the World War. Then "The Spirit of the Master Speaks" in his "To a Wild Rose," sung softly as a solo for soprano voice, behind the pines, unseen.

In this pageant let it be known that the townspeople of Peterborough take part. And they do it with a devotion and love that prove the worth of pageantry. How sincere is every movement they make, how unlike the artificial actions of the professional actor! Among the artists who participated were Zelina De Maclot, soprano, who sang a number of the solos entrancingly; Mrs. H. O. Wood contralto; Mr. Woollett, baritone, and Irma Dorgan, a young miss who danced a solo Andalusian Dance charmingly and also participated in the pageant in introducing in pantomime the various figures representing the Allies as they entered on horseback.

But it is not the individual work that counts in this extraordinary folk product. It is the pageant as a whole that ennobles, stimulates and thrills. MacDowell's music played in the open lives with a fire far more intense than anywhere else; I convinced myself of that this week. And here I must add a word of praise for John Redhead Froome, who produced the pageant this year. His handling of the stage pictures was admirable in every way and revealed the artist hand. The pageant was repeated on Thursday afternoon, when it had another keenly interested audience. It ought to be given for a whole week annually at Peterborough; it would repay anybody to journey there to witness it.

Of the concerts of Tuesday, Wednesday and Thursday: William H. Humiston was the conductor on Tuesday evening and aroused admiration in his conducting of Chadwick's "Melpomene" Overture, Henry F. Gilbert's Humoresque on Negro Minstrel Themes, and in his own Suite in F Sharp Minor, a work which I have known for the last eight years and which I always enjoy. The orchestra, assembled from players from Nashua and Boston, though not a virtuoso organization, did creditably, when one considers the amount of work they did in the week just drawing to a close and the comparatively brief rehearsals. Mr. Gilbert was in the audience and was called on to rise several times after his piece. Mr. Humiston had the entire orchestra rise and share the applause following his own suite. F. Marion Ralston, a colony composer, played her Theme and Variations and a Concert Study. I liked the Theme and Variations much better than the study. The treatment of the theme, Schumanesque in character, is ingenious and the entire work a dignified, musicianly production. Margaret Hoberg of New York City played the Adagio from her Concerto in B Flat for harp, Mr. Humiston conducting the accompaniment. It is agreeable music, in the style of Thomé, and was received very cordially. Loyal Phillips Shawe, baritone, of Boston, appeared in a group of Mabel W. Daniels's songs, which he sang with a great deal of success. He has a fine organ and sings intelligently. The songs were "Villa of Dreams," "The Fields o' Ballyclare" and "Daybreak." Mr. Shawe is still in service as song leader at Camp Devens, Mass., which accounts for his wearing his uniform.

Wednesday afternoon was devoted to a hearing of the prize-winning works, prelude by a talk by Hamlin Garland on "MacDowell's Ideals" and an added talk by Mrs. MacDowell, one of great value, I wish to add. She emphasized the point that one must not play MacDowell sentimentally, that his is strong, virile music, that he played it that way and wished others to, also. Although she had not touched a piano in weeks, her time and energy being given to the preparation of the thousand and one details to welcome the National Federation, she acceded to Mrs. Ochsner's desire that she play a group of MacDowell. She did it, as she does everything, with the happiness with which it is her privilege to carry on the ideals of her great husband. She played for us the Prelude from the First Suite, "To the Sea," "Will o' the Wisp," "To a Water Lily," and "A. D. 1620." Those were glowing moments, as she sat there, a woman and an artist, one who sacrificed her career as a concert pianist that she might attend the creative genius of her husband, which she considered more important for the world and who to-day is the authentic exponent of his music. The audience rose and cheered her.

Another hearty welcome was given Mrs. H. H. A. Beach, who played her attractive piano Suite Française "Les Rêves de Colombine." And then the prize compositions: Mrs. Leo Sack, soprano, of Cleveland, sang the two prize-winning songs, "The Silence of Amor," by Carrol Robinson of Chicago, "The Midnight Sea" by Frances McCollin of Philadelphia. Neither of the songs will make history, nor will they be heard often, if we know anything about the requirements of a recital song. But Miss Robinson's song has at any rate a mood to recommend it and is not conventional. Mrs. Sack sang them sympathetically, disclosing distinct gifts as an interpreter, as well as a voice of pure timbre. Edith Gest played the accompaniments in a distinguished manner.

## Huss's String Quartet

The *pièce de résistance* of this concert was the presentation of Henry Holden Huss's String Quartet in B Minor, which was awarded the prize of \$300. The composer and his wife motored over from Lake George, arriving in Peterborough Tuesday evening. As his interpreters Mr. Huss had the Berkshire Quartet, who played the work *con amore*. I think I have heard and played the big majority of American quartets for strings. I wish to go on record as considering this work of Mr. Huss's the best string quartet that I know produced in America; and, what is more, it is one of his strongest essays in the larger forms. I say this as a lover of his Piano Concerto, his Violin Sonata, his songs, choral pieces and piano pieces. The quartet is interesting throughout, harmonically, rhythmically, melodically. But if I have a choice I must say it is the third movement, *Lento con sentimento*, which to my mind is one of the most beautiful new pieces of music I have heard. Warmth, richness of melodic feeling and a polyphonic texture in the part writing combine to make this memorable.

The audience rose to the *Lento* unanimously and made Mr. Huss rise from his seat and bow after it. At the end of the quartet he had to bow twice, and then was signaled to make his way to the stage, where in a few exceedingly well-chosen words he thanked the audience for its reception of his work and paid a splendid tribute to the National Federation of Musical Clubs. He returned to his seat in the audience amid hearty applause. The prize-winning cello composition was an Elegy by Helen Crane of Scarsdale, N. Y. Carl Webster performed it with the composer at the piano. The other cello manuscripts submitted for this prize must have been even more barren.

For the sake of record the names of the juries are given. The gentlemen who awarded the string quartet prize were Adolfo Betti, Franz Kneisel and Olive Mead. For the organ prizes—the prize of \$150 offered by the Musicians' Club of Women, Chicago, was won by Van Denman Thompson of the DePauw University School of Music, Greencastle, Ind., with a Theme, Arabesque and Fughetto—Wilhelm Middleschulte, Joseph Bonnet, T. Tertius Noble and Clarence Dickinson served; for the cello prize, Paul Kéfer, Maurice Dambois and Wil-

lem Willeke; and for the songs, James H. Rogers, Louise St. John Westervelt, Karleton Hackett and Reinold Werrenrath.

## A Program Full of Novelty

Christine Miller Clemson and Harold Henry were the soloists on Wednesday evening, when Mr. Barlow presided as official conductor. It was a program full of novelty, with a concert-room full of composers; I might add, with an audience full of enthusiasm. Rossetter Cole opened the program with his Overture "Pioneer," Op. 35, conducting it himself. It is a very solid and well planned work, replete with those qualities for which Mr. Cole is so well known. If the work has any fault, it is that it contains such an abundance of thematic material, more, to our way of thinking, than is needed for an overture. The scoring is brilliant. Two Harvard composers, Edward Ballantine and Edward Burlingame Hill, were down for pieces, Mr. Ballantine for a Suite for orchestra, a work in four movements with these titles: "On a Statue of Aphrodite by the Seashore," "The Tomb of Sophocles," "Unloose Your Cables" and Nocturne. Mr. Ballantine told me that they were really songs with orchestra, four of a set of twelve which he has done, the poems being English versions by Mrs. Lilla Cabot Perry of Greek poems, published in a volume entitled "From the Garden of Hellas." Serious music this, to be sure, but only the first one impressed me as spontaneous; there was straining in the others. Mr. Hill's "The Prince's Serenade," from his orchestral Suite, Op. 20, proved charming. Both composers were called on to bow. Harrison Keller, the young Boston violinist, recently mustered out from a bandmastership in the U. S. Army, conducted the Ballantine and Hill pieces with skill.

Harold Henry's performance of the MacDowell D Minor Concerto was one of the big successes of the week's concerts. He is a pianist who has given careful attention to this music and he plays it with unquestioned sincerity and enthusiasm. His climaxes were big and broad and he handled the technical problems to the audience's complete satisfaction. When he finished, sustained applause kept up for a number of minutes, accompanied by stamping on the floor and other demonstrations of approval. After a number of recalls, which he shared with Mr. Barlow, his added Beethoven's "Eccosaies," which I thought he played remarkably, with crispness of touch and delightful accent.

## Christine Miller's Triumph

The retirement of Christine Miller from the public concert platform has been a great loss. On this occasion she made her first appearance in public since her marriage. And it was the earnest request of Mrs. Ochsner and Mrs. MacDowell that induced her to make this one. What an artist she is she again demonstrated on Wednesday evening. Two groups of songs she gave, all American songs, too, Alfred G. Wathall's "A Cradle Hymn," "Arthur Foote's "How Many Times Do I Love Thee," Wintter Watts's "Pierrot," H. T. Burleigh's "The Grey Wolf," Edward Harris's "A Nocturne," G. A. Grant-Schaefer's "The Sea," Nan B. Stephens's "When the Little Boy Ran Away," the writer's "Dark and Wondrous Night," John Alden Carpenter's "The Lawd Is Smilin' Through the Do," and James H. Rogers's "The Flags of France." It is idle at this date for me to attempt to pay tribute to the art of this loveliest of song singers, an artist who has in all probability given me the greatest satisfaction as a recital singer of any American. The beauty of her voice, her intensely musical feeling, her deportment, everything that a singer of songs needs, she has. How she gripped us in "The Grey Wolf"! Every composer who was present and represented in her groups had his bow after his song, Messrs. Foote, Watts, Miss Stephens and myself. After "The Grey Wolf" Miss Miller said: "I wish Mr. Burleigh were here to hear the applause for his song!" How characteristic that is of her, giving the composer the credit for the applause! Few singers ever think that the applause is for anything but— After her first group she added MacDowell's "My Love and I," exquisitely sung, and after the second she said: "It is late now; instead of an encore I wish to say that it has been an honor for me to appear here before you all. Let me thank you deeply." Othelia Avernman Vogel, of Pittsburgh, was Miss Miller's excellent accompanist.

Mr. Foote conducted his "Four Poems after Omar Khayyam," beautiful music that has lasted very well these years. He had an inspiring reception. Mr. Barlow—and here I wish to take the opportunity of giving him his meed of praise—conducted the MacDowell Concerto sur-

prisingly well, for the orchestral part is not easy and the men were none too familiar with it. He also conducted Chalmers Clifton's Adagio for orchestra, a rather fine piece along direct lines. Mr. Barlow worked day and night rehearsing the pageant, orchestrating bits of this and that, and taking part in the various programs. He showed himself in all that he did a young musician of exceptional talent, and most of all the possessor of a distinct conducting gift. He is sensitive, he feels things orchestrally and he senses the emotional current as few young conductors that have come my way. I have high hopes for him, if he continues as he has begun. Experience ought to make him a conductor who will do honor to our country which has not yet produced conductors of the highest rank.

A variety of things took place on Thursday over which Mrs. David Allen Campbell presided as director of publicity. In the Town House at 11.45 a brief concert was given. In it Melvena Passmore, a young lyric-coloratura, was heard to advantage in the "Bell Song" from "Lakmé" and John P. Scott's "The Wind's in the South." She has a voice of unusual agility, good taste in her handling of it and a big range. On this program Jerome Uhl, baritone, appeared singing an aria from "Thais," Burleigh's "Little Mother of Mine," Nellie Blythe Chase's interesting "The Sea Gypsy," and Planquette's "Le Regiment de Sambre et Meuse." He has the style for French opera, much *clan*, and was heartily welcomed. Alfredo Warsaw, tenor, sang the "Celeste Aida" aria and songs by Tosti and Foster. A gifted blind singer, Mary McCann, of Chicago, appeared at the end of the program and sang to her own accompaniment Campbell-Tipton's "Spirit Flower" and Carrie Jacobs-Bond's "Ten Thousand Times Ten Thousand," with a voice of great beauty. A "Publicity Luncheon" followed at Colony Hall, with Mrs. George Hail as toastmistress. An address was made by Mrs. Seiberling on "Foundations." Of great interest was the discussion of the subject "The Music Club and Its Concert Series." Florence Macbeth, soprano of the Chicago Opera Association, and Frederick Gunster, to whose singing on Tuesday I have already referred, were *speakers* at this luncheon, not singers. They spoke on this subject "from the artist's viewpoint." And I am happy to report that they both have something of a Demosthenian gift. Space forbids a detailed account of what they said, but I can report that they both talked not for themselves but for their sister and brother American artists who need the interest and the aid of the Federated Clubs. Mrs. Campbell spoke admirably, telling the assemblage about some of her visions and dreams, citing those which have come true, among these being the Peterborough Biennial, which she dreamed while at the Birmingham Biennial in 1917. She spoke of proceeding along well conceived business lines as the only way to accomplish things. Her associates in the Federation's department of publicity were called on—Mrs. A. R. Mills of Peoria, Ill.; Mrs. E. L. Bradford of Albuquerque, N. M.; Mrs. James H. Hirsch of Orlando, Fla., and Mrs. H. H. Foster of Little Rock, Ark. From the club viewpoint, Mrs. Russell Dorr of New Jersey spoke, and what she said was interesting, as Mrs. Dorr is one of the founders of the Federation. M. H. Hanson, the New York manager, was present, and when it was learned that Charles L. Wagner, who was scheduled to tell the club something about the National Musical Managers' Association's attitude to the clubs, could not come, Mr. Hanson was asked to take his place. He made an excellent address, explaining carefully that what he said about the managers' association was unofficial, as he had not been delegated by the association to address the meeting. Mrs. Gertrude F. Cowen paid a tribute to Mrs. MacDowell on the "Need of a National Conservatory of Music," and Mrs. John F. Lyons told some practical things about how a club ought to conduct its concerts, explaining that the position of the club is not that of the local manager, who wishes to make money on the concerts.

## Urges Summer Orchestra for Peterborough

Mrs. William A. Hinckle, with her characteristic dynamic power, enunciated in her address some concrete constructive ideas. She sounded a note of tremendous worth in advocating the establishment of a fund for a summer orchestra at Peterborough, where the composers in the MacDowell Colony might have an opportunity of hearing their

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# FEDERATION OF MUSICAL CLUBS MAKES EVENTFUL PILGRIMAGE TO SHRINE OF MACDOWELL FOR ITS 11TH BIENNIAL

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scores, either conducting them themselves or having young conductors there each summer to gain practice in conducting. And she also made a plea for an outdoor stadium in every possible city, where in the summer opera, pageants, concerts, might be given. She was followed by Mrs. Abbie Norton Jamison of Los Angeles, who spoke on "American Opera," telling about the production in her city of Horatio Parker's "Fairyland" in 1915. Mrs. Frederick W. Abbott was scheduled to speak on "The Future of the Federation," but chose instead, owing to the fact that much had been said on the subject by preceding speakers, to tell about some of the big things her club, the Matinée Musical of Philadelphia, had done. She urged co-operation between the clubs in behalf of the young artists who win the Federation's prizes in the national contest. Among the other speakers were Mrs. Benjamin Prince of New York and Percival Chubb of St. Louis. Toward the close of the luncheon Mrs. Campbell announced that Dr. Anna Howard Shaw had passed away that day and proposed that the audience rise in tribute. Immediately the entire gathering rose and sang "America" under the direction of Mrs. Steele.

During the luncheon George Harris, Jr., sang a Wolf-Ferrari song, the aria from Massenet's "Werther," the Lonesome tune "My Lad Is Away in the Army," and James H. Rogers's "When Pershing's Men Go Marching Into Picardy." He is always a singer of refinement and impeccable taste. On this day he was even more. I have not enjoyed his singing of anything in the past as much as his interpretation of Mr. Brockway's setting of "My Lad Is Away." It was unforgettable; the other songs, too, were sung with Mr. Harris's artistic sense.

In the evening, Thursday, we had the last of the Town House concerts. At this one Miss de Maclot, who sang in the pageant, appeared, singing the Gavotte from Massenet's "Manon," which she accomplished very nicely. Arthur Kraft, the young tenor, sang three songs in manuscript by Arthur Nevin, ably accompanied by Mrs. J. H. Northrup. The songs were "Lament," "Lily" and "Resignation," and after them Mr. Nevin had to bow twice from his seat in the audience. Mr. Kraft then sang three songs by Wintter Watts, "Blue Are Her Eyes," "Like Music on the Waters" and "The Poet Sings." This was a group of truly beautiful music, three songs which are far above what one usually hears these days. Mr. Kraft proved himself a delightful singer in these as well as in Mr. Nevin's songs. He sang Cadman's "The Heart of Her" as an encore. A sincere style of singing he possesses, an appealing quality and good high notes. Mr. Watts played the accompaniments for this group of songs with LaForge-like finish.

Mr. Humiston led the orchestra in Gilbert's "Humoresque" and conducted the accompaniment for Pasquale Tallarico in the first movement of the Tchaikovsky Piano Concerto in B Flat Minor. Mr. Tallarico gave a very praiseworthy per-

formance, one marked by plenty of dash and no little poetic appreciation. And he also played three pieces from Lewis M. Isaacs's "A Peterborough Sketch Book" for piano. Both times he was en-

borough Woman's Chorus and some community singing by chorus and audience, all led by Mr. Nevin.

Mr. Kraft added a group of songs, Squire's "An Old Fashioned Town," H. T. Burleigh's "Her Eyes Twin Pools" and McGill's "Duna," and as an encore H. T. Burleigh's "Little Mother of Mine." Lovely singing again and singing that earned Mr. Kraft an ovation. Mrs. Northrup played the accompaniments.

This afternoon Mrs. MacDowell received at "Hillcrest," the MacDowell



The Newly Elected Board After Friday Morning's Meeting. In the First Row Are Seen, from Left to Right, Mrs. George Houston Davis, Mrs. Frederick W. Abbott, Mrs. Wm. A. Hinckle, Mrs. Frank A. Seiberling, Mrs. John F. Lyons and Mrs. Wm. Schupp

cored, giving Charles T. Griffes's "The White Peacock" after the Isaacs pieces, Liszt's "Gnomesreigen" after the Tchaikovsky. George Rasely sang Mr. Barlow's aria "Song of Idas" as the closing number of this program, the composer conducting. I have known this piece for some time and as an orchestral essay in the form I like it. But it is too Wagnerian for public performance, I feel, both the material and the instrumentation recalling actual places in the "Ring" and "Tristan" again and again. Mr. Rasely did well by it; his voice, a beautiful one, is to my way of thinking not heavy enough for this music, which calls for a *Heldentenor*, à la Wagner.

## Nevin's "Mother Goose Phantasy"

Yesterday, the Fourth of July, we made our way once more to the Pageant Stage, this time to witness Mr. Nevin's "A Mother Goose Phantasy." In it he had the co-operation of Miss de Maclot, Lada, and a children's chorus from West Peterborough. The phantasy is a charming affair, light and attractive, with several very good tunes in it. Lada outdid herself in her dances as *Little Bo-Peep*, *Little Boy Blue*, and *Tom, Tom, the Piper's Son*. She showed her versatility in these lovely dances, conceptions as care-free in their expression as a child's. She had a triumphant reception. Mr. Nevin conducted the opening of the second picture of his opera, "The Daughter of the Forest," produced last year in Chicago by the Campanini forces. Lack of rehearsals interfered with a smooth performance; consequently I can say nothing about the music, as I do not believe I have really heard it. Then there were Emilv Baetz's "Song of America" and Ethel Glenn Hier's "America the Beautiful" by the West Peter-



William H. Humiston, Dai Buell, H. O. Osgood, Irma Rea and Arthur Klein, Winner of the Piano Prize in the National Federation Contest

home that we all love to visit. The delegates gathered at about four o'clock, seated in the various rooms of the house.

But there is one room that we especially like to linger in, and that is the music-room, where MacDowell often worked. The fine bust made by the young Italian sculptor, Bianchini, stands on MacDowell's own piano. And on the shelves are some of his orchestral scores—I noticed Rimsky-Korsakoff's "Antar" and Liszt's symphonic poems among others. There is a wondrous atmosphere in that music-room, which, with the log-cabin "The House of Dreams," is hallowed. Mrs. MacDowell invited Charles Iler, of Chattanooga, Tenn., one of the piano contestants, to play. Mr. Iler related some of the texts of various folk songs he knew in the South, songs of both whites and blacks, and then played his piano settings of them. They proved to be charming paraphrases and he played them excellently.

Leaving Peterborough this evening I cannot refrain from comparing my two visits. My first was in August, 1914, two weeks after the World War began to gather its death-dealing momentum. Little did we think as we sat at that festival that he world was to be plunged in war for a space of almost five years. The artists' colony was flourishing; but the war took men and women from it and occupied them with its special work. There were no festivals in 1915, 1916, 1917 and 1918. But the vision of Mrs. Campbell for a Peterborough Biennial in 1919 was realized and in a measure a Peterborough Festival and a National Federation Biennial were combined this week.

## Of Epochal Significance

Unless I am mistaken, it is a biennial that will go down as one of the most significant in the Federation's history. It has been given in time of peace, when hearts and minds of men and women are looking to the future with a greater desire for co-operation, a deeper feeling of the brotherhood of man and a wider sympathy than ever before. And Mrs. MacDowell's hospitality, her constant cheer, her tireless efforts, aided by her co-workers among the natives of Peterborough, will ever be an inspiration to the women who, under the National Federation of Musical Clubs, have done so much for music in America and who, under the leadership of their new president, Mrs. Frank A. Seiberling, are, I am certain, to do many more things that will be a credit to their organization and to the land to whose art the Federation is dedicated.

## Tri-Cities to Shelter Next Biennial of Federation

As MUSICAL AMERICA went to press this week it learned that in the meetings of the Board of the National Federation the invitation of the Tri-Cities to hold the 1921 Biennial within their gates had been accepted. Moline and Rock Island, Ill., and Davenport, Iowa, will therefore be the Mecca in 1921 to which the delegates of the National Federation will trace their steps.

# HOW THE MUSICIANS OF THE NATION WOULD SPEND THE JUILLIARD MILLIONS FOR MUSIC

AT the invitation of MUSICAL AMERICA, distinguished musical authorities offer their views on the bequest of A. D. Juilliard, which establishes a fund which will range from \$5,000,000 to \$20,000,000, for promoting music in this country.

The complete story of the Juilliard Musical Foundation appeared in these pages last week. The replies to MUSICAL AMERICA's query: "How would you spend a fund of from five to twenty million dollars to benefit music?" brought out a variety of illuminating ideas.

talented young Americans could be educated and cultivated. It is only in this way that we can get in the course of time great composers and musicians.

"It is just as important that the best works of these really great composers that such a national conservatory would

develop should in all fairness receive a hearing. As those who will make musical history, they should not be forced into the position of having posterity as the sole judge of their merits. Now is the time to give hearing to the best works of our day."

## National School Is Need, Says Bodanzky

SEAL HARBOR, ME., July 5.—Arthur Bodanzky, conductor of the Metropolitan and the New Symphony Orchestra of New York, now here for his vacation, gave out the following statement:

"What America needs most is a great national conservatory of music, with a personnel of instructors selected from the best in the world. The provisions of Mr. Juilliard's will relative to this fund are so magnificent that I am free to say only in the United States could such an action happen. What musical life needs most here is a national conservatory, founded on a broad scale, with the best available teachers in the world. Such a conservatory would create an artistic and musical atmosphere wherein all the

## Federation Head Wants Conservatory

PETERBOROUGH, N. H., July 5.—Mrs. Frank A. Seiberling, elected President of the National Federation of Musical Clubs at the biennial yesterday, made the following statement to MUSICAL AMERICA:

"The great legacy which Mr. Juilliard has left should be used toward the establishing of a National Conservatory in the first place. I believe that we should have a National Conservatory of Music, not located in one place, but in six or eight different parts of our vast country. This would make it more possible for students everywhere to attend. The faculty should be composed of the finest American musicians available. And a

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# HOW THE MUSICIANS OF THE NATION WOULD SPEND THE JUILLIARD MILLIONS FOR MUSIC

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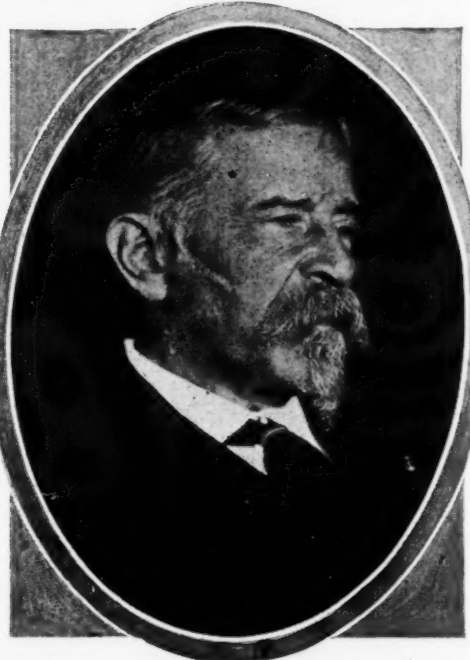
series of scholarships should be offered in competitive examinations, so that poor students who have great talent may study at such an institution.

"Then I can conceive that this foundation be used to endow a number of state orchestras, which will tour in a chain of concerts each throughout its own state. In this way you can bring orchestral music to the people.

"And last, but by no means least, the fund should make permanent the MacDowell Memorial Association at Peterborough, N. H., which is doing such notable work for our creative artists. There is a real need for this association to be insured for all time against reverses which might make it necessary to discontinue the great work which Mrs. MacDowell has against great odds been carrying on so wonderfully."

A. W. K.

## Higginson Urges One-Man Control



Major Henry L. Higginson, Founder and Supporter of the Boston Symphony

(By Telegram to MUSICAL AMERICA)

"THE Juilliard bequest is a noble gift which we must in honor use wisely. It requires the guiding hand of a single man experienced in education, in concert and operas. He should not be an artist, should have entire control and should not be hurried to act."

H. L. HIGGINSON.

Manchester, Mass., July 3, 1919.

[Major Higginson, as founder and supporter of the Boston Symphony, is one of the great musical benefactors of America. His opinion of the Juilliard Foundation is therefore of peculiar significance.]

## Farrar Proposes a Chain of Schools

LOS ANGELES, CAL., July 8.—Geraldine Farrar, the soprano, offered this opinion:

"If I had the disposal of \$5,000,000 for the general musical good of the country, I think I would establish a chain of municipal music schools clear across the continent. I would place a million each in New York, Boston, Chicago, Cincinnati, and half a million each in San Francisco and Los Angeles. There would be added to these amounts others from the cities themselves and from gifts and bequests.

"The purpose of such bequests would be the fostering of musical talent and the public education and pleasure by orchestra, concert and opera. I would assist the most worthy class of students who are unable to develop themselves because of their lack of funds, even to paying their board, if necessary.

"Further, I would obligate the great artists in the country who really wish to do good, to sing and play in these musi-

## Boston Authorities Want 'Music for the People' Campaign

BOSTON, July 8.—Wallace Goodrich, conductor, organist and dean of the New England Conservatory of Music, said:

"I feel that Mr. Juilliard was wise in leaving the details of administration to those in whom he had confidence. This policy has already been followed in several notable instances which have proved the wisdom of such action. I think it has frequently been the case in America that musical education has been less thorough than in Europe, partly because we are anxious to accomplish things more quickly, and partly because of greater expense. A provision like this will be of great advantage for it will make it possible for students to take more time and secure a well-grounded education, and it will free them from the necessity of working to earn money while they are studying. Up to the present time I think it is correct to say that nothing of this kind has been done by the Government; such assistance must now come from private sources, and when it comes in small amounts there is not the opportunity for comprehensive organization as there is in such a scheme as this.

"Another thing that seems to me to promise much for the future is the provision for bringing music before a large public which under present conditions is able to enjoy far too little. In America orchestral concerts and band concerts of the better class are by no means as generally available as in Europe, and I think it has been demonstrated that our public is equally appreciative.

"It might be possible also to raise mu-

sical standards in many cases by eliminating the necessity for profit. The idea in a nutshell is that it will give really worthy students, who should be very carefully selected, assistance which is greatly to be desired; it will also help to bring good music to a larger public than ever before.

### "A Hopeful Sign of the Times"

Henry L. Mason, president of the People's Choral Union, said:

"The legacy is unquestionably a most salutary thing for music and the public at large. Nowadays it is trite to say that music is an essential factor toward the uplift of the people, although quite the contrary was maintained in the early days in New England and in fact throughout the country. The part that music plays in the education of the people aside from its cultural and spiritual aspects, is generally admitted by the foremost educators to-day. It is attested by the fact that music is taught in our universities, secondary schools, grammar and primary schools, and kindergartens, and by the additional fact that credit is now given in the school curriculum for outside study and work.

"It is one of the healthful signs of the times that music is to-day being regarded so highly by educators, for never were its beneficent influences more needed. The gift of Mr. Juilliard, princely and generous to a degree, has as its object the benefit and uplift of the people, and as such is held with gratitude by every thinking person.

"My first impression is that, through a ways and means committee composed of educators who are men of human breadth, the interest of this fund should be devoted to the benefit of the people at large."

C. R.

## Philadelphia Musicians Tell How They Would Help Music

PHILADELPHIA, July 5.—Philadelphia musicians and music-lovers evidenced keenest interest in the Juilliard Foundation. More than one person expressed the wish that some Quaker City philanthropist follow the late Mr. Juilliard's noble example.

A number of persons interested in musical affairs here who happened to be in town despite the vacation season expressed a diversity of interesting and stimulating opinions on the topic: "How would you spend \$20,000,000 for the betterment of music?"

Manager Arthur Judson, of the Philadelphia Orchestra, speaking personally and not officially for the Orchestra Association, said:

"I assume," Mr. Judson said, "that you mean, specifically, what would I do with the income, which would amount roughly to \$1,000,000 a year.

"I am not very much in sympathy with the usual views regarding the education of young prodigies, etc.

### Music for Children

"I believe that the first and most important thing to do in this country is to take good music to the children. I should like to see the million dollar income used for defraying the expenses of string quartets, orchestras, pianists, violinists and singers in the giving of concerts to the school children.

cal conservatories a certain number of times a year for the education of the students by example, and to give their personal advice in rarely talented cases.

"Of course the jury system should be largely used in awarding scholarships and prizes, thus securing a better award and freedom from all taint of personal influence and preference."

W. F. GATES.

"You would, then, give musical training to musically-gifted children?" Mr. Laciard was asked.

### Opposes "Career" Fund

"Not at all. I would not have the fund finance 'careers' as a general thing. A 'talent' would have to be deemed of the highest promise by the consensus of expert opinion before I would finance it. I should say that the portion of the fund to be used for such purposes would be almost negligible. My idea is that the fund should be so handled as to promote mass knowledge and appreciation of music, and not individual. A workable pedagogic scheme would have to be developed. Doubtless a certain amount of technical grounding would be desirable, and perhaps even necessary. It could be supplemented by the actual practice of music of an ensemble kind—either on a small or larger scale, through organizations in which the school children would be the participants. It should also have the inspiration and instructive privilege of hearing the best of music played or sung by sterling orchestras, choruses, soloists, etc. But on the whole the method to be employed should be didactic and pedagogic."

### "Choral Music!" Says Dr. Tily

Herbert J. Tily, Mus. Doc., composer of cantatas and sacred music, and director of the Strawbridge and Clothier Chorus, probably the most active choral organization in the city and one which gives several concerts throughout the year, singing both in summer and winter, also decisively advocated bringing the benefits of the fund into mass operation.

"I would use this magnificent income," Dr. Tily said, "in organizing, developing and financing better and more universal choral music. I would have sectional organizations all over the city, plenty of them so that every district could be reached. These, under competent conductors and trainers, would have both a social, or shall we say community, value and a musical value. The members would receive drill in sight-reading and ensemble singing and, of course, would therefrom develop a sense of musical appreciation."

### Democratizing Art

Johan Grolle, the virtuoso, who is head of the endowed Settlement Music School, an organization housed in a splendid building erected especially in accordance with its needs, and which spreads the gospel of good music over a large area, has had a particularly excellent opportunity to note the reactions of the poor to music. Mr. Grolle would, with the funds available, establish an Institute to Democratize Music. This he would divide into several appropriate departments, such as a social department, to develop good teachers with a social point of view and to create branches in various sections of the city; an artistic department to develop soloists, to promote native compositions, etc.; an educational and civic department, to promote general knowledge and appreciation.

### Sees Three Needs

Hedda Van den Beemt, of the Philadelphia Orchestra, conductor of the Frankford Symphony Orchestra, member of the Van den Beemt Quartet, and identified in many ways with Philadelphia music for more than a decade, was of the opinion that the money should be proportionately divided for the furtherance of three principal purposes, symphony orchestra music school and opera.

"To my mind, the greatest benefit that could result from the expenditure of this enormous sum of money would be the establishment of free schools of music in the smaller cities of the country and in the rural districts, if this could be brought within the scope of the bequest," said Nicola A. Montani, composer, conductor of the Catholic Choral Society, choirmaster of St. John's Church, editor of *The Catholic Choirmaster*, and on the editorial staff of *G. Schirmer* and the Boston Music Company.

W. R. M.

## THE MILTON STUDIOS

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Dear MUSICAL AMERICA:

A recent experience has shown me how mistaken young aspirants for fame on the operatic or concert stage are, when they turn down offers which they think are either beneath their dignity or not in line with the particular career which they desire to enter upon. And it is right here that young people, especially the girls, who snap at any chance to come out and get before the public, adopt the wiser course. And when I say that I consider it the wiser course, it is not alone because they thus have an opportunity to get experience, and incidentally some criticism from the press, but from other reasons, which are important. And among these reasons perhaps the most potent is the fact that when a person is on the stage before an audience, a manager has far better opportunity to judge of his or her capacity to make good, than he has when he hears a singer in a room or in a hall, before a few listeners.

Take the case of a young girl who has studied in this country and perhaps also in Europe, with teachers of standing and repute. As time goes on, she naturally is anxious to start her career. Presently she gets an offer to go into some company which perhaps is not of the highest rank, but still of good repute. She is uncertain whether she shall accept, or she turns it down because the offer does not come from one of the leading operatic or concert managers. So she goes on, and presently time passes and she finds herself just where she has been for some time, namely, enjoying a period of what Woodrow Wilson would call "watchful waiting."

Another girl, more venturesome, takes a chance, appears perhaps in a minor rôle with a small company, or gets a chance on the concert stage with some fair artists. The result is that if she shows ability and talent and pleases the public, she is snapped up by a manager and before long she is in the limelight, doing well.

There are those who, for instance, even when they need money, will turn up their noses at an opportunity to appear in vaudeville, forgetting that the audiences at such entertainments include the critical as well as the non-critical, forgetting that the experience is good, and forgetting, finally, that some of the best artists have graduated from the vaudeville stage, even as Miss Ponselle did, into the Metropolitan Company.

The main reason, apart, as I said, from missing the opportunity to get experience, is that the managers know that the only real test is an appearance behind the footlights. An experience of this kind occurs to me, which should be convincing. Some time ago there lay on my desk the photograph of an artist, an American girl, who had obtained considerable success as a star in one of the great opera houses in Europe. The war had forced her to return to this country. A prominent operatic manager, to whom I pointed out the photograph turned my implied proposition down with a gesture. Later, that same manager saw the lady in an operatic production at one of the New York theaters, and was so impressed with her talent, her vivacity, her good voice, her fine diction, that within forty-eight hours he had made an appointment which resulted in an engagement. And the engagement was for one of our leading operatic organizations, where she has since made good. The point here is that this manager, great as his experience has been, trusts

his eyes and ears, when he sees a practical evidence on the stage, rather than photographs, recommendations, newspaper notices, and all the things that contribute to what is called "reputation."

Another case suggests itself to my mind, where a young girl of considerable talent and ability, in spite of the protests of her teachers, in spite of the protests of her family, went on the road with a barnstorming company. To-day she is one of the great stars. And it all happened because one night a manager of standing and experience happened to stray into the theater, just to pass the time. There he noticed in the company a young girl who showed wonderful talent. He made up his mind that there was virtually a gold mine in that girl. He saw her next day, concluded an engagement, and the result is a reputation of national, and indeed international, value.

It is well known among theatrical people that the best judges among managers, among actors and actresses, when a play is read, very often go wrong. They believe a piece is going to be a great hit. It does not stay two weeks. Then again, they think there is no particular chance, wonder why it was produced, what influence of money or power caused its presentation, and the play runs maybe a year or two. In other words, between what might be called a private audition and a public presentation there is a tremendous chasm, and no one can tell the outcome till the audience is seated, the lights are up, and the presentation made. And that is true of almost everything in the musical and dramatic world, all the way from the first-night of a comedy, the first-night of an opera, the début of a singer or player. None can tell till the real test before the public comes.

So I say to all those who would shine in the limelight on the stage in a professional career, jump at any chance that is decent, for it will give you not only opportunity for development, to gain experience, to realize the many limitations that surround a professional life, and also the many demands that it makes, but it will give managers, and, indeed, critics as well, the only opportunity they really have, where they can judge on the merits, and then let it go at that.

Brought down to the practical point, don't turn down the wandering manager who perhaps offers you a chance to sing in a Gilbert and Sullivan opera somewhere in the West or in Canada, because you think you ought to have leading rôles in the Metropolitan or the Chicago Opera Company. Don't turn down a manager who suggests that if you will come along at a modest salary he will try and give you a chance to show what you can do in a minor rôle in an opera, because you may have had a kind word from Campanini. And above all, don't be misled if you are put on the waiting list of the Metropolitan Opera House, where chances are few, demands are many, and you are, after all, only one of several hundred.

Dr. Karl Muck, once leader of the Boston Symphony Orchestra, who was reported as about to be sent back to Europe, is still, it seems, interned in Chickamauga Park, Ga. They say that his former air of indifference and supercilious dislike of everything in this country has given way to a very meek and sad attitude.

In a recent interview he expressed himself as convinced that the future holds nothing encouraging for a German, either in business or art, in this country. He stated, too, that he could not bear to return to Boston and face the disgrace that his arrest has brought upon him. He said further, that when he was deported he had no plans with regard to the future.

I have once or twice referred to the reports current with regard to the cause of his internment. Recent events have shown that the statements I made at the time have been pretty well substantiated.

And here I think the New York World is well informed when it states that the doctor at the time of his refusal to play the "Star-Spangled Banner," when requested to do so by some ladies in Providence, R. I., thereby attracted the attention of the Department of Justice, which kept a watch upon him and his correspondence, and so discovered his relations with a young lady living in the Back Bay.

In such matters I would not put the whole blame upon the noted former conductor of the Boston Symphony, for the reason that talented men in prominent positions find themselves the mark of a certain type of emotional, sentimental young women, who will go to almost any length in order to secure opportunity for a début or to win success under the protection of a manager or conductor of national renown. Let us be fair. It is not always the woman who is tempted. It is

quite as often that the man is tempted. At any rate, when the issue was made by the Department of Justice, Dr. Muck preferred to be interned as a dangerous alien enemy, and it is in that position that he has remained in the camp in Chickamauga.

Albert Spalding, our distinguished American violinist, is back from Italy, ready to resume the career which he interrupted at the time of his greatest success, which he had won after a long and arduous struggle.

Spalding's account of his first experiences with his violin on board a troopship is very entertaining. It seems that when his first application for a commission had not been acted upon with the celerity that he hoped, he enlisted as a private. Some of the officers on board, hearing of him, invited him to the officers' deck and asked him to play. He began with the Bach "Chaconne," he says, in order to remain in comfortable surroundings as long as possible, but he had barely started before a loud order from the commanding officer roared:

"Stop that damn music!"

It seems that the officer was afraid the music would be heard by the submarines. So Spalding stopped and did not play again till after the armistice had been signed. This disposes of all the stories that have been appearing in the papers, with regard to Spalding's playing, knee deep in mud in the trenches, while the shells were bursting all around him. It does not, however, dispose of the accounts of his success in concerts, particularly in Rome.

Spalding went into the American Air Service and was stationed in Paris, where he received a commission as Lieutenant and later was Adjutant in an American flying school in Italy. He also was sent out as a speaker through Italy, because he speaks Italian with fluency.

It is certainly interesting to know from Spalding that when he was asked what effect the war had upon his attitude to music, and particularly upon his playing, which had been interrupted for a year and a half, that he replied that he did not think that there had been any particular influence exerted, except in the direction of making him more enthusiastic than ever, and he thought, too, that the long rest and the diversion of his mind to other channels had helped him, prevented him at least from becoming stale, which is what so many artists fear when they are doing the same blessed thing almost every day of the year.

In a recent interview in the *Herald* Spalding contrasts the musical situation in the European countries with that in the United States, for the reason that abroad the government supports the musical activities by means of national conservatories, orchestras and opera houses, all of which in this country is left to private enterprise or personal munificence.

One point that he made deserves to be exploited, and that is, when he said that the trouble with this country is that there are too many players and too few listeners, and that the education here tends to develop technicians, not artists. He furthermore thought that there was a tendency here to overdo sentimentality, which he ascribed to the influence of the dime novel and the cabaret songs, which he said were not beneficial to true art.

While this no doubt is in a measure true, I would direct Mr. Spalding's attention to the great difference between the popular songs in the United States and those on the other side, particularly those in the music halls of London or in the shows and *revues* in Paris, Berlin or Milan. Our American popular songs have a strong domestic flavor. There are a few which might be condemned as low class and vulgar, but the great majority are clean, which is more than can be said for the popular music to be heard on the other side, whether you enter a popular dive in Naples, or a popular vaudeville show in Paris, or one of the great London music halls.

You would be surprised to know the great increase there is in an interest in music, from the humblest to the highest forms, all over the country. Part of this increased interest is undoubtedly due directly to the war, to the singing of songs by the soldiers in the camps, the institution of community choruses everywhere, to greater attention being paid to music in the public school system, to the increasing number of traveling operatic companies, in all of which you have participated and certainly done your share. It is only by comparing present conditions with those even ten years ago that the tremendous change can be in any way adequately gauged.

Many quiet, modest individuals of both sexes have taken up music or the study of some musical instrument as their principal recreation. There are ambitious



Milton Aborn, Creator of Dollar-Opera-in-English, and Owner of the Best Known Head of Hair in Managerial Circles

girls in department stores practising in their leisure time in the evening. I know of one young man, who is married and has a family, who has invested in a saxophone and who devotes such spare time as he can get from his daily duties in a well-known newspaper office to pouring out his soul in music, which is, however, of such a doleful character as to bring tears to the eyes of those who listen to it.

Would you be surprised to know, for instance, that so supposedly materialistic an office as that of court attendant would be held by a man of pronounced musical ability? And as it may be an incentive to others to go and do likewise, let me say that recently I heard of John A. Schumacher, a court attendant, who has been studying with Herbert Sisson, the well-known organist at the Strand Theater. Schumacher is showing distinct talent. Magistrate Groehl, who, by the bye, is likely to be a candidate for Mayor of New York, they say, takes great interest in Schumacher's musical doings. The movement has not only stricken a court attendant, but would you believe that a prominent judge, a man whose duties on the bench are serious, solaces himself in his leisure by playing the violin?

I think it was in one of Pinero's comedies that he describes a much harassed English Prime Minister coming home in the wee hours, after a long session in the House of Commons, and given vent to his lacerated feelings by playing for an hour on the flute.

What will they do when prohibition is an assured fact? Will they ban some of the old English songs? Will it be considered an infraction of the law to sing the praise of "brown October ale"? And what will they do with the drinking songs, or carousing scenes, in the operas? Will they give occasion to the business agent of the Anti-Saloon League to march upon the stage in the middle of the performance and taste the stuff to see whether it contains more than one-half of one per cent of alcohol? And when Titta Ruffo appears again in "Hamlet" here, will he have to cut out the drinking song which Thomas put into the operatic version of the great tragedy, which would probably gain if he did cut it out? And what is going to happen to the poor artists who are accustomed to their modest glass of red wine, after the night's work is done? Will they meet the issue by drinking it out of a teapot, as has already been done? And finally, what are we all going to do when several millions of aliens, who have been the hewers of wood, the drawers of water and miners of coal, leave this country because personal liberty no longer exists, in their opinion? What are we going to do to replace that labor? It is a more serious problem than most people appear to consider at the moment.

How is it all going to work out?

The Rev. Charles Nelson, pastor of a well-known church in Long Island, has invited criticism by announcing that he is in favor of Sunday baseball, but it is

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

nothing to the criticism that he has aroused by introducing jazz music and a regular up-to-the-minute theater program in his church services. He had a regular vaudeville service, with Reef, the banjo king of jazz band players, attending, who played his regular program, accompanied by the organ. As the pastor says: "The success was greater than one can imagine. The program was arranged like that of a high-class theater, and the people enjoyed the treat along with hearing a good gospel sermon!"

I am not going to get myself into

trouble by animadverting upon the wisdom or good taste of the worthy pastor's action. But I will take the opportunity to state that when the pastors of the various churches eliminate long sermons, make their services attractive to the mass of the people, and cease their antagonism to music, drama and the arts, they will not find it necessary to restore a Calvinistic Sabbath as the best means of forcing the people to church on Sundays.

A day of rest should not mean that refraining from anything in the way of enjoyment, which the good Luther declared to be the Devil's best opportunity, but change of occupation, especially in the way of intelligent recreation, in which music must always play the leading rôle, says

Your

MEPHISTO.

## THE PRESSER FOUNDATION

Its Main Object Is Emergency Assistance

THREE years ago the Presser Foundation in Philadelphia established a Department of Relief for Deserving Musicians. It has since been the source of greatly needed assistance to many worthy musicians. In addition to this the department wired \$1,000 to the musicians of Halifax at the time of the great explosion, and also sent \$1,000 to Paris to help teachers who were reduced to starvation at the time of the war.

It is a difficult matter to make known the benefits of this branch of the Foundation without a kind of publicity very distasteful to the founder and to the directors. While the Foundation has funds available to do additional work, it does not, of course, desire to solicit cases, but does want to help first cases of real need. Although there are a few very deserving cases receiving regular

monthly support, the main object of the work is emergency assistance.

The trustees have therefore advocated the establishment of a Board of Non-Resident or Correspondent Directors to co-operate with the local board in forwarding information regarding new cases which may deserve assistance.

We take pleasure in inviting the editor of MUSICAL AMERICA to become a member of this non-resident board.

It is needless to say that all transactions are of such a nature that the beneficiaries' personal pride is protected with consideration.

The proposed non-resident board will contain the names of many prominent men and women in musical centers in all parts of the country. We shall feel pleased and honored to have Mr. Freund identified in this way with this altruistic work thus far aligned entirely with musical interests.

JAMES FRANCIS COOKE, President.

## STILLMAN-KELLEY'S NEWEST WORK HEARD

Entire Program of Composer's Music Performed at Methodist Centenary

COLUMBUS, OHIO, July 5.—Edgar Stillman-Kelley, one of America's foremost composers, conducted an entire program of his own orchestral music Wednesday afternoon at the Methodist Centenary. The orchestra was composed of seventy-five men from the Cincinnati Symphony. The chief novelty on the program was Dr. Stillman-Kelley's latest work for orchestra, "Alice in Wonderland," a series of tone poems, founded upon Lewis Carroll's famous story by that name.

The names of the separate numbers in the suite are "Adventures of Alice,"

"The White Rabbit Is Late," "The Cheshire Cat," "The Caucus Race," "Forest of Forgetfulness" and "The Red Queen's Banquet." The suite is permeated with delicate humor, sparkling melody and true poetic instinct and understanding and marks another period in the wonderful productivity of this fertile-minded composer.

Columbus music-lovers appreciated having the honor of the first public production, the first semi-public performance having taken place but a few weeks previously at the Norfolk, Conn., festival, given by Mr. and Mrs. Carl Stoeckel for the Litchfield County Choral Society.

Other numbers on the program were the "Aladdin Suite," which was also heard for the first time by a Columbus audience, and the final movement of the "New England" Symphony.

Dr. Stillman-Kelley is one of the comparatively few composers who can ably conduct their own works.

ELLA MAY SMITH.

## German Music — What Should We Do with It?

Readers of "Musical America" Asked to Send in Their Views on This Question

NOW that the great war is over, although the cable tells us some twenty-three minor conflicts are still in progress, and that the treaty of peace between the principal combatants has been signed and awaits ratification, the question of what should be done with regard to German music has entered upon a new phase.

Already, as we know, our leading conductors have placed the compositions of the great German composers of the past upon their programs, as indeed, has been done right along in England and somewhat even in France. While it is true that a large number of intelligent music-lovers have all along maintained the principle, with which we are thoroughly in accord, namely, that music, drama, and the other arts should be held as far as possible above those terrible racial and religious conflicts which have afflicted humanity, at the same time it must be remembered that the United States was in a peculiar position in the matter, particularly during the period prior to our entrance into the great world war. German musicians, German conductors, German singing societies, in this country had been used by Berlin and by the German representatives in Washington, not only as means for propaganda but to aid, often by the most nefarious means, the cause of the Teutonic nations.

Therefore, as we said, now that peace has practically come, the question as to what shall be done with regard to German music comes again into prominence. We append the following letters, which bear upon the matter:

To the Editor of the New York Times:

The fact that I have been in hospital recovering from wounds received at Arras over a year ago has prevented the immediate answer to the article "No German Music—Lest We Forget" by Eleonora de Cisneros in *The Sunday Times Magazine* of April 20, 1919.

In the titanic carnage that has been concluded, Germany has waged war atrociously; she has committed outrages that have shocked the civilized world and, like any defeated nation, Germany must and will pay. But as persons who represent the "land of the free," we are not magnanimous when we evince a hatred that is Germanic, and this we do when we say "No German music!" If

the United States had beaten England, would we be so foolish as unanimously to declare "No English! No Shakespeare! No Milton! No Shelley!" If we did we would only be depriving ourselves and future generations of the pleasure of the world's greatest geniuses, and most of them we find were opposed to war. When we say "No German music," we are closing our opera houses and concert halls to such geniuses as Beethoven, Bach, Brahms, Mozart, Haydn, and Wagner. Must we have concert after concert of nothing but French, English, Russian, and Italian "novelties"? Heaven forbid! This was tried in London and I recall one night at Queen's Hall, London, when a Wagnerian number was interrupted by a German air raid.

America leads the world in many things, but she is an infant in culture and unfortunately is forced to import culture, especially music and musicians from abroad. Are we, as a progressive nation, going to deny ourselves the pleasure of the world's greatest music and carry this abominable "hate" spirit (which we deplored in the Germans) on forever and ever?

NORMAN STUCKEY,  
Late Canadian Field Artillery.  
New York, June 29, 1919.

To the Editor of MUSICAL AMERICA:

I beg to call your attention to the enclosed clipping of a letter which appeared in the *New York Times* of Sunday, June 29 (the letter printed above), which I feel sure will interest the readers of your esteemed publication.

I should like to know the opinion of MUSICAL AMERICA on the subject, now that the war is over. Will it again be possible to sing German *lieder* of Brahms, Schumann, Schubert or Strauss, etc., in concert?

What is the opinion of the readers of MUSICAL AMERICA on this topic?

Personally, I think that a little German music of dead German composers might vary more or less the monotony of the song recitals—which were rather dull during last season.

THEODORE VAN HEMERT.  
New York, June 30, 1919.

For the reasons we have stated, we trust that the suggestion of Mr. Theodore Van Hemert, that the readers of MUSICAL AMERICA give their opinions, may be adopted. Thus something like an opportunity will be afforded to get at the sentiment of music-lovers on a subject which has been, as we know, much debated, and on which there has existed, certainly during the war period, grave diversity of opinion.

## Berúmen Wins Golden Opinions in the Golden West

Eminent Solo Pianist on Tour with Mme. Schumann-Heink

A Few Typical Press Comments:

Señor Ernesto Berúmen proved to be a pianist of rare attainment and really shared honors with the singer. His audience seemed never to hear enough of him and repeated encores attested their delight.—LOS ANGELES HERALD.

Ernesto Berúmen, pianist, offered two groups of solos. He has a poetic touch, soft and pleasing tone and fluent technic.—LOS ANGELES EXAMINER.

Ernesto Berúmen, originally from Mexico, showed that pianistic talent can come out of that country, for his playing was beautifully and modestly done.—LOS ANGELES EXPRESS.

Ernesto Berúmen, the young pianist, yet in his early twenties, made his appearance for the first time in Salt Lake and was warmly received, his playing showing a masterful technic and an intelligent reading. Señor Berúmen played "Ballet of the Happy Spirits," Gluck-Friedman; Haydn's "Minuetto" and a Beethoven Dance in his first group. His work pleased highly, but in his second group, La Forge's "Romance" and Liszt's "Tarantella," he showed even greater power and individuality of expression. Much can rightly be expected of the young artist in a few more years.—SALT LAKE TRIBUNE.

Appearance on the same concert platform on the same evening of three such musical celebrities as Schumann-Heink, Frank La Forge and Ernesto Berúmen is quite an event in

these musical sticks and the magnificent audience at the Salt Lake theater last night seemed to appreciate the situation. The singing tone, clean cut, technique and general artistry of Ernesto Berúmen, the young pianist, excited high admiration.—SALT LAKE TELEGRAM.

Mr. Berúmen's solos were well received. He was forced to give an encore after "Dance" (Beethoven) and "Tarantelle" (Liszt). He possesses a clean-cut technique, to which is added the dash, spirit and warmth of a Latin, which makes his interpretations enjoyable from any standpoint.—SALT LAKE HERALD.

The playing of Ernesto Berúmen, pianist, runs toward the light, dreamy style rather than the heavier and more profound. He has developed a clean-cut technique. His runs and trills are rippling and clear and his playing altogether satisfying.—POCATELLO (IDAHO) TRIBUNE.

Our turbulent southern neighbor has given us repeated border shocks, but we enter to her credit the visit of this brilliant son, Ernesto Berúmen. He found immediate favor with the audience in the Haydn Minuet and he accepted the gauntlet thrown down by Liszt to all pianists, the brilliant "Tarantelle." Not since Paderewski have we heard this number given with such brilliance. It induced a clamorous encore for which the young artist gave Ole Olesen's Papillons.—HELENA INDEPENDENT, Helena, Montana.

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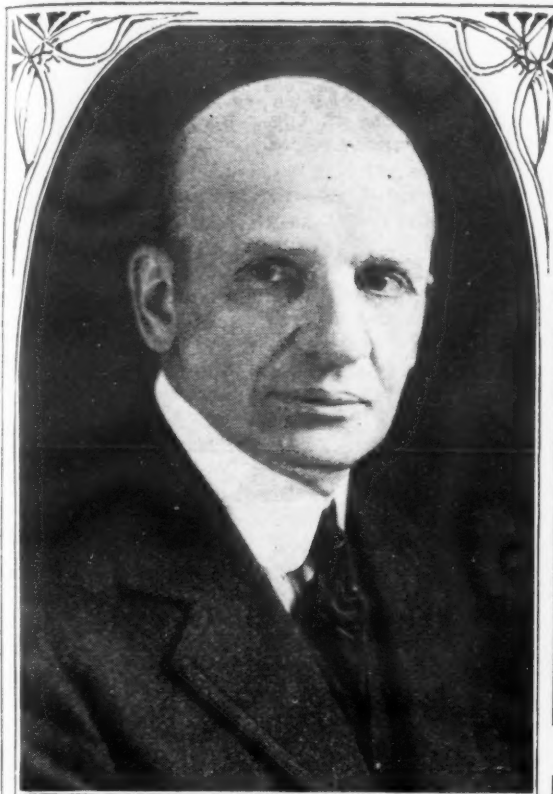
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# VLADIMIR DUBINSKY

I know of no finer music in the world than the tones of Vladimir Dubinsky's 'cello. It throbs and pulsates like a living thing.—New York Globe.



# Nebraska State University School of Music Celebrates Quarter-Centennial



No. 1.—Adrian M. Newens, Director, University School of Music, Lincoln, Neb.; No. 2. — Willard Kimball, Founder, and for Twenty-three Years Director of University School of Music; No. 3—University School of Music, Lincoln, Neb.

LINCOLN, NEB., June 13.—Anniversaries have been the rule rather than the exception at Nebraska the past few weeks, where the State University (situated at Lincoln) celebrated its fiftieth birthday, and where, the past week, the University School of Music—the largest unendowed music school in the United States—celebrated its quarter-centennial. That this celebration meant much to the people of Lincoln and of the State of Nebraska is made very clear when one realizes the strides the school has made during these twenty-five years. The School of Music was established in 1894 by Willard Kimball, who has been at its head ever since, with the exception of the past two years, and great honor was paid the founder during the entire week's celebration.

The celebration began on Sunday afternoon, when a special sacred service was held at the First Christian Church, the Ministerial Union being special guests. Dr. S. Mills Hays of the Church of the Holy Trinity, Episcopal, was the speaker

of the afternoon, and dwelt largely upon the great service which music renders to the church. Said Dr. Hays, "Music presents the infinite without a horizon." He further stated that the sphere of usefulness in religious worship, for a musician, is unlimited. Other members of the ministerial union thanked the school for the vast amount of service and co-operation which had been given the churches of the city by the faculty and students of the school during the past twenty-five years. Special music for the occasion was furnished by Marcel Roger de Bouzon and Minnie Stalder of the faculty.

On Monday evening a concert was given at the Temple Theater by students of the school.

On Tuesday evening a large reception was given by Director and Mrs. Adrian

M. Newens, in honor of the faculty, alumni and friends of the school.

## Founders' Day

Thursday was set aside as Founders' Day, and on that afternoon a concourse of citizens of the city, including many former students and graduates, came together at the Temple Theater to do honor to the founders of the school, Mr. and Mrs. Willard Kimball. The present director of the school, Adrian M. Newens, presided at the meeting, and in a very happy manner introduced the speakers of the day. Perhaps no other one institution in the State, with the exception of the State University, has done so much educationally for the young people of the State, so it was entirely fitting that the first greetings should come from the Governor of the State, though he was unable to be present.

The second speaker was Mayor Miller of the city, who congratulated Mr. Kimball and his successor upon the growth and usefulness of the school, in the name of the city and its business interests. Chancellor Samuel Avery of the University of Nebraska then delivered the greetings and congratulations of the great school which has labored side by side with the School of Music for a quarter of a century. Mr. Avery spoke of the friendly and helpful associations between the two schools during these years. "Mr. Kimball came to Nebraska," said he, "just as we at the university were celebrating our quarter-centennial. He at once began the erection of a suitable building for the school, and established its course of study along the same high lines which had prevailed in Oberlin and at Grinnell, where he had previously taught. There is nothing more essential to the development of young people of the State than music, and the alliance between these two schools

has always been one of profit to the university."

R. V. Pepperberg brought greetings from the Rotary Club of the city, and was followed by Mrs. T. J. Doyle, president of the Lincoln Woman's Club, which holds the undisputed honor of being the largest woman's club in the world. Capt. W. L. Anderson of the Kiwanis Club was the next speaker.

Messages were then presented from the Musical Art Club (Mrs. John M. Rosborough), the Matinée Musicale (Mrs. Ross P. Curtice) and the Thursday Musical Club (Mrs. E. A. Schloss). Mrs. H. J. Kirschstein, Lincoln's efficient manager of artists, spoke feelingly of the debt a city owed to those who not only brought opportunities for education, but brought to the community great artists.

Further messages from the Ministerial Union were expressed by Dr. M. A. Bullock, and a very interesting talk was given by Will Owen Jones, managing editor of the *Nebraska State Journal*.

Director Adrian M. Newens, now at the head of the school management, next spoke, paying a very high tribute to the retiring director, speaking of him as "one with a vision, a heart, and the determination to battle against following the lines of least resistance." Mr. Newens introduced Mr. and Mrs. Kimball, both of whom spoke of the early days of the school, and of the trials and pleasures that had been theirs in the work.

Following Mr. and Mrs. Kimball's talks, the alumni of the school presented Mr. Kimball with a gold watch and chain, to be worn with a charm which the school faculty had presented him on the fifteenth anniversary of the school. Mrs. Kimball, for so many years the matron of the school and "mother" to the many students, was remembered with a jeweled brooch, while flowers were given to other members of the family. Two daughters, Katherine and Helen McNeen-Kimball, furnished the vocal and piano music of the program. The afternoon's celebration was completed by an informal reception. Mr. Kimball has recently been honored by being chosen as one of twenty to form an executive board of the Society for the Foundation of a National Conservatory of Music.

## Alumni Concert

An alumni concert was given on Thursday evening, participants in the unusually excellent program being Florence Chapman-Paetzold of St. Paul, Minn.; Ethel Burket-Russell of Great Bend, Kan.; Genevieve Fodrea of Little Rock, Ark.; Ouida Wiltse-Steckelberg and Josephine Sanford-Lloyd of Lincoln, assisted by Carl Frederic Steckelberg of the faculty.

The twenty-fifth annual graduation was held at the University Temple Theater on Friday afternoon, at which time music was furnished by Lillian H. Polley and Marguerite Klinker, and a stirring address on "Music As An Essential" was given by Director Newens. Mr. Newens made several very interesting statements dealing with war findings in regard to the music trades. It was found, stated Mr. Newens, that the felt used by piano manufacturers was the very type of material needed by the country in the making of ammunition, and the wood and wire used in pianos was that best fitted to the making of airplanes. Mr. Newens defined "art," not as a noun—something accomplished—but as a verb, denoting action. He also pleaded for more co-operation among musicians, quoting from the "Palace Built by Music." He further added that musicians need no more apologize for having music for a profession, as it had proved to be and was accepted by the United States and the world at large as an essential which helped to win the war. Following the address, diplomas and degrees were awarded to eleven candidates, and certificates to as many more.

The annual alumni banquet was held at the Lincoln Hotel in the evening. The newly elected officers of the Alumni Association are Josephine Poynter-Bickford, president; Ruth Pilcher, vice-president, and Mrs. Gertrude Alexander McCulloch, secretary-treasurer.

Much success is predicted for the school in the coming years, and the best wishes of the community are with the newly elected officers and the progressive and energetic director Adrian M. Newens.

HAZEL GERTRUDE KINSELLA.

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## HOW THE MASTER'S TOUCH TRANSFORMS

What Bauer, Paderewski and Others Have Revealed in Simple Pieces—Sympathy, Variety of Tone, and Phrasing Are Secrets of Their Power—Listening to One's Self

By HARRIETTE BROWER

A MUSICAL work is a silent force until vivified and made alive by the hand or voice of a master. An actor, through his art, puts the play before his audience; he vitalizes the part. That which we have read from the printed page is now a living reality before our eyes; we see as well as feel, and through seeing so vividly we feel more deeply and intensely.

So a great pianist recreates a piano piece; through his trained hand, his command of tonal variety, of velocity, of delicacy and power. The student who has labored long to master the technical difficulties has brought the piece to a certain stage of development. He may feel pleased with his achievement and think he knows that piece from beginning to end. He may even be able to repeat or write the notes of it. His friends praise the rendition he gives. One day he listens to a great artist, and finds a new world has opened to him; for the player has illumined the composition through his greater comprehension of what can be done with it and his far more complete equipment. Perhaps it was principally a question of tempo. Have you ever considered what a vital matter the tempo of a piece can become? The trouble with the efforts of many young players can be traced at once to that source; they cannot play the piece rapidly enough to make it sound like anything. For this reason they do not greatly like the piece, because they have not the ability to render it as it should be done; in fact, they really have no conception of how the piece should sound until they hear it illumined by a master. Only think of the thousands who struggle with the Mendelssohn Spring Song, or the Rondo Capriccioso. If they are fortunate enough to hear Fannie Bloomfield Zeisler play the one and Josef Hofmann the other, they perhaps for the first time get an inkling of these well-known pieces, that have suffered so much at the hands of incompetence.

### Bauer Plays Beginner Pieces

An illustration of how a master pianist may transform some of the simple things which are given to beginners, into works of art, was offered recently when Harold Bauer played part of Schumann's Album for the Young, Op. 68. There are forty-three pieces in the set; the pianist chose fourteen of them. The player was in his happiest mood on this occasion; by his refined art he illumined each one of these little pieces. In his hands they became pictures, poems, flowers, moods, now gay, now tender, now touchingly sweet and plaintive.

Of course every teacher uses the

"Happy Farmer," the "Wild Horseman," the "First Loss," the "Hunting Song," and some of the others. But we venture to say she gets little more than the notes of these precious bits from her younger pupils (the older ones would feel insulted to be asked to learn anything so simple!) In fact, if the small pupils are able to compass correct notes with reasonably correct time, she feels much relieved; yet here was a great pianist who was not above interpreting these tiny gems.

And how he played them! As a proof, when the "Happy Farmer" which stood first on the list, was finished, a shout of delight went up from the big audience, which contained many young people. They could appreciate that piece, for they knew it, and could love it when it was offered them so charmingly. They almost wept over the "Poor Orphan" (No. 6), it was so sad and tender. The "Hunting Song" (No. 7) started off with horns which sounded near and then far away; then the hunters scampered away, keeping pace with those staccatos. They were really staccatos you see. Young players seldom make sufficient difference between legato and staccato touches. The "Wild Horseman" flew like the wind. How different it would sound if the young players were able to take it at that rapid tempo! The "Folk Song" (No. 9) was full of tenderness while the middle portion was light as a summer breeze. Next came the "Bogie Man" (No. 12). Here was something fearsome. The sixteenth notes were fast and loud with sharp accents; the chords rattled like clanking swords. It was a real band of robbers that stalked over the keyboard. By way of contrast, the middle section was hushed and uncanny. When the minor key returned one might imagine a troupe of bears and lions were let loose, so descriptive were the tone qualities.

### Emotions in Miniature

The next to follow was a "May Song" (No. 13). Were ever tones more silvery sweet and alluring? One could smell the sweet scents as one trod the soft green sward and listened to bird voices. They were all there in the music, drawn forth by the genius of the interpreter. And then the "First Loss" (No. 16), what a touch of simple pathos filled its brief measures! After the double bar, the left hand sang the little theme, in answer to the upper voice, then both together. One drew a sigh at close and wished a repetition of so sweet a verse.

Then there was the "Rider's Song" (No. 23) full of life and excitement; "In Memoriam" (perhaps of Mendelssohn—No. 28), was touchingly pathetic; the "Merry Vintage Time," like a Watteau picture, so quaint and dainty; and finally the "Italian Mariner's" Song, No. 36.

In this garland of posies gathered from Schumann, the player had given a glimpse of almost every emotion; we saw

and felt them as it were in miniature. As one critic put it: "He found the precise tones that tell us of their (the children's) games, their fears and fancies, their little dances and the sudden tiny flight to maternal skirts when the horrid Bogie man is abroad. The dramatizing of each tonal mosaic, the naive, untroubled spirit of early youth, these flitting shades of feeling, the great artist that is Harold Bauer pictured in his most eloquent manner."

### Artists Reveal Tone Beauties

What Bauer did for the Album, and on former occasions for the "Scenes from Childhood," many other artists have done for pieces of moderate difficulty, which the amateur or unskilled player vainly tries to make "sound like something" and invariably fails. Try to remember how Paderewski—that master magician—used to play that "Song Without Words," No. 22, of Mendelssohn. Those poignant, searching tones permeated one's very marrow; they would have melted a heart of stone if there were any in the audience. Yet the notes are simple enough. But who plays them so there is any longing, any sadness in them.

As an illustration of tonal variety on the piano, the work of Richard Epstein might be cited. Watch him as he plays in the Elshuco Trio, or accompanies a voice. He seems to have at his finger tips infinite gradations of color, from the softest murmur through the whole gamut to the strongest touch. Through his understanding of arm weight all is easy and natural, the absolute expression of the mental conception of what is needed at the moment. His fingers obey the mind. Every player should strive for this control.

While we are using living illustrations, let us keep in mind the power of illumination possessed by the young Brazilian Guiomar Novaes. With her the outstanding virtue which first arrests attention is the wonderful tone quality she draws from the instrument. It is so rich and colorful, so plastic and responsive, that it transfigures whatever she touches. Take the Nocturne in G Flat, from the Chopin-Liszt Chant Polonaises, or the Tenth Rhapsodie of Liszt. What variety—what atmosphere! Her touch seems liquid gold upon the keys. Such quality can only come from the right adjustment and balance of relaxed weight, from constant testing and listening combined with close study of effects and their cause, in tone production.

In what way is the work of the artist so entirely different? If we can discover his secrets the enjoyment of music would grow by leaps and bounds.

### Secrets of the Master

One of his secrets—perhaps the first in importance—is a beautiful tone. His tone comes from thorough control of his physical playing mechanism and from an

understanding of relaxation. He knows when and how to relax. He has learned what the feeling is in arms and wrists which is produced by relaxation. He listens to the quality of tone he is bringing out of his music box—the piano—and he strives to make it singing sympathetic, poignant or powerful. If the young player or the amateur would strive for these things, the very effort to acquire them would improve his playing immeasurably. "Always listen to your own playing," is the advice of master teachers to their pupils; it is a good one to follow.

Again, the artist has various qualities of touch at his command. His playing would be very monotonous if he had but one kind. Yet many amateurs try to play without variety of any kind. Next to a tone of good quality, the player should have a touch capable of variety. Standard touches may be known, but there are many variations of them; in fact, the great artist must have infinite gradations of touch, just as the painter must have infinite shades of color. For the artist in tones paints pictures in sounds, just as his brother paints with brush and pigment.

The interpreter who transforms the well known piece into a new created thing of beauty knows about phrasing. With him this element of piano playing is an art in itself. Yet many a young student who has come under my observation knows little or nothing of this art, some have never even heard the word, not to mention knowing what it means. A new world of light and intelligence is opened to them when this subject is explained, and they learn that phrasing is the punctuation of music, that before they can make their music expressive they must learn to punctuate it—in short to make sense out of it.

Is it any wonder, then, that the player who lacks sympathetic touch, variety of tone, ability to punctuate, should fail to perform effectively?

Young pianists and teachers, I summon you to intelligent study of the instrument you have chosen. Why not make your playing effective and artistic? Why not turn your attention to making beautiful tones on the keyboard? Why not listen and listen, and listen again, and not be satisfied until your tones are beautiful, expressive, sympathetic?

With beautiful tones, variety of touch, delicacy and power, a warm heart, a desire to create something lovely out of your music you, too, can illumine and make it live again!

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### Montgomery Musician Cheers Prisoners with Concert Program

MONTGOMERY, ALA., June 25.—John Proctor Mills, a prominent musician of Montgomery, gave a recital on June 22 for the benefit of the inmates of the State Penitentiary. Mr. Mills has interested himself much in bringing music into the life of the prisoners; at his instance a good piano was recently installed. He combined on this occasion both piano and vocal music on his program, which was received with the greatest enjoyment by the auditors. Among the numbers were "The Americans Come" by Fay Foster; "Invictus," by Bruno Huhn, and selections from Gounod's "Faust."

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Poughkeepsie—Vassar College.  
Hamilton—Colgate University.  
Plattsburgh—Stadium.  
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White Plains—High School.  
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Maplewood—Lecture Association.  
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Wooster—College of Wooster.  
Lancaster—Chautauqua.  
New Philadelphia—Union Opera House.  
Bluffton—Bluffton College.  
Fremont—Matinee Musical Club.  
**MICHIGAN**  
Detroit—Chamber Music Society, Hotel Pontchartrain.  
Detroit—Chamber Music Society, Girls' High School.  
Lansing—Matinee Musicales.  
Holland—Hope College.  
**ILLINOIS**  
Chicago—Carl D. Kinsey Artist Course, Ziegfeld Theatre.  
Dixon—Chautauqua.  
**INDIANA**  
Winona Lake—Auditorium.  
Bedford—Matinee Musicales.  
Attica—Chautauqua.  
Shelbyville—Chautauqua.  
**WEST VIRGINIA**  
Clarksburg—Marco Club.  
**WISCONSIN**  
Manitowoc—Monday Musical Club.  
**IOWA**  
Washington—Chautauqua.  
**TENNESSEE**  
Knoxville—University of Tennessee.  
Nashville—Ward Belmont Artist Course.  
**NORTH CAROLINA**  
Raleigh—Peace-St. Mary's College.  
Greensboro—State Normal College.  
Hendersonville—Fassifern School.  
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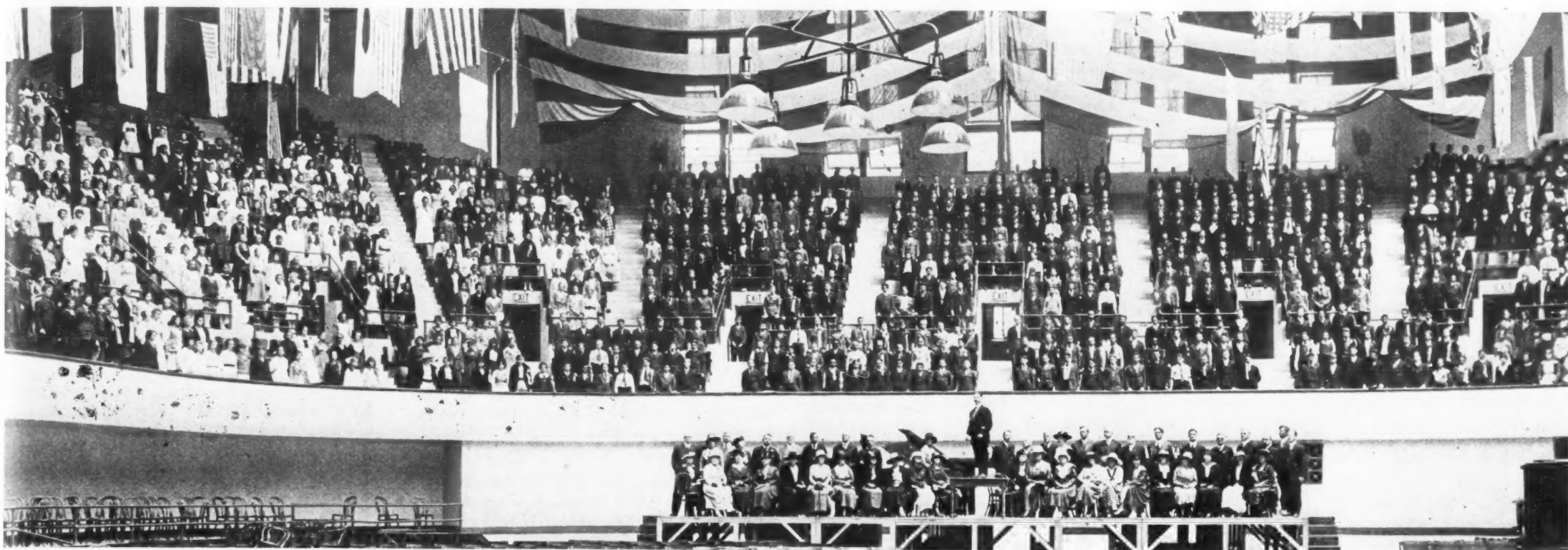
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## Oakland Schools Graduate Multitude of Clever Performers



Promotional Exercises of Oakland Public Schools in the Municipal Auditorium Arena

OAKLAND, CAL.—The promotional exercises of the public schools of Oakland were held recently in the Municipal Auditorium Arena. The musical part of the program was under the direction of Glenn H. Woods, supervisor of music in the public schools. It consisted exclusively of choruses and numbers by the elementary orchestra and band. This orchestra has sixty pieces and the band fifty pieces. The chorus has 1100 members.

Concerts are given from time to time

in the auditorium by the various school orchestras, bands and choruses, singly and combined. In the latter case, more ambitious works are presented, such as choruses from "The Messiah" and shorter choral works. The instruction given in the schools includes all orchestral instruments, besides harmony, choral and community singing and piano and musical history. The total number of instrumental pupils in the grade schools was 1357 and in the high schools 165. In all, more than 4600 music lessons were given per week.

The community orchestra recently began its fourth season under the direction of Thomas Frederick Freeman. Mr. Freeman is a pupil of Godowsky and of Herman Dura and Heinrich von Eycken. He has taught piano in musical colleges and in classes, and his piano recitals at the Greek Theater at Berkeley and elsewhere have won him a high regard. His "Island of Cocoteros" is well remembered as an exposition year achievement. Freeman has but recently returned from overseas service with the American Expeditionary Forces, and this appearance

was his new introduction to Eastbay audiences.

The Community Orchestra consists of half a hundred pieces, though there is a slight variation in this number from moment to moment, as is to be expected of amateur organizations. It has, however, one very distinct difference from most amateur organizations—it is not all strings.

From all this it will be seen that Oakland is doing a great work in community music.

### Chamber of Commerce Quartet Is Singing Sacramento Into Popularity

Unique Organization Paid to Promote City Pride Through Music—Heard at All Important Gatherings in City and Throughout the State—Its Value as a Municipal Advertisement — William F. Meyers Directs Body — Other Chamber of Commerce Activities

SACRAMENTO, June 28.—The Sacramento Chamber of Commerce has many times proved not only its willingness but desire to assist the musical prosperity of the city, and by generous co-operation with the various musical organizations, enabled concerts to be brought before the public, which would not have been heard otherwise.

When the French Orchestra was touring the West, it was through the assistance of this wide-awake body of Sacramento's citizens that the Saturday Club, together with the Tuesday Club, was enabled to bring the orchestra to Sacramento, thus giving our city an unexpected pleasure since the list of attractions offered by the Saturday Club had long before been arranged.

When it seemed likely that Sacramento might have a Symphony Orchestra of her own, the Chamber of Commerce stood ready to help, and it is to be hoped that measure will yet go through.

A committee was especially named to co-operate with the Saturday Club for

furtherance of the musical cause this past year, and if not for the influenza epidemic much would have been accomplished, even during the stress of war times. With the settlement of these many difficulties, plans may be carried even further than at first thought possible, and it is the consensus of opinion among the musicians that Sacramento is to enjoy an unusually prosperous year. With an awakened conscience of the importance of music along the lines of civic growth, members of the city commission, and the Chamber of Commerce back of the musical organizations, predictions are for a coming banner year.

Among the unique organizations of Sacramento is the Chamber of Commerce Quartet, a direct product of this interest on the part of the Chamber of Commerce. Enjoying the distinction of being the only musical organization in the country on a paid basis for the specific purpose of singing a city into popularity and progress, the Sacramento Chamber of Commerce Quartet is now in its third season, and its fame and activity are rapidly spreading beyond the boundaries of the Golden State.

From the beginning, this original and

novel organization was a big success. Opening a distinctly new field in the musical world, namely, the boosting and up-building of a community by means of song this quartet, it is predicted, is setting an example that will be taken up by civic organizations of other places.

Charles E. Virden, president, and H. S. Maddox, general secretary of the Sacramento Chamber of Commerce, are of the emphatic opinion that the services of the quartet have given ample demonstration of the value of such an organization to a Chamber of Commerce. Whenever a public meeting is scheduled at which the Chamber of Commerce desires a big attendance, prominent mention is made of the fact that the Chamber of Commerce quartet will give a program. That is sufficient. It never fails to get a crowd. The services of the quartet, it has been further demonstrated, produce the psychological effect of putting the audience into such a frame of mind as to manifest pride in the city and to co-operate with the Chamber of Commerce in matters of civic development and improvement. On all occasions for promotion of the public welfare the quartet is pressed into service. It did particularly effective work during the war, assisting in the Red Cross, Liberty Loan and other war drives.

Nor are the activities of the quartet confined to Sacramento. Before it had been organized two months, surrounding cities were applying for its services. The University of California became interested and engaged the quartet for a series of concerts at the Greek Theater in Berkeley, Cal., and in various cities of the State. The high class programs given on these occasions drew this compliment from Gov. William D. Stephens: "There is no better quartet in California or elsewhere in the United States."

Some idea of the activity of the organization may be gained from the fact that during the first three months of 1919 it filled sixty-five engagements, a rate that according to present indications will be maintained throughout the year, making a total of nearly 300 appearances. The quartet was engaged by the Rotarians of California to appear at the international conference in Salt Lake City this year, this instance serving to further show

the increasing popularity of the quartet and the valuable advertising thereby secured by Sacramento.

The Chamber of Commerce was very fortunate in securing as director of the quartet William F. Myers, formerly of the New York Hippodrome. Mr. Myers is a native of Sacramento and for five years studied in Europe. Returning to America in 1915 he filled an engagement of two years at the Hippodrome in New York. Andreas Dippel, formerly impresario of the Metropolitan in New York, was impressed by the rich tone and exceptionally wide range of Mr. Myers' voice, and was about to organize a light opera production, featuring Mr. Myers, when the war interrupted his plans. Mr. Myers then returned to his home in Sacramento, and at the urgent request of his father established his residence here. The success of the Chamber of Commerce venture is due in a great degree to the untiring efforts of Mr. Myers. Don Lewis first tenor, and George Merrill, second tenor, were formerly in vaudeville, and Norman Mullins, baritone, has attained marked distinction as oratorio singer in churches of California. All are native Californians. A. F. S.

Mischa Levitzki is the only pianist engaged for the series of concerts to be given in Medinah Temple, Chicago, next winter, under the direction of the Central Concert Company of Detroit. Mr. Levitzki will also be heard in recital in Orchestra Hall under Wessels and Vogeli management.

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## QUAKER CITY DEVOTES DAY TO NATIVE ART

### Forces Combine in Program of American Works—Hold Victory Festival

PHILADELPHIA, June 27.—American composers, and especially Philadelphia and New York composers, had something in the nature of a field day during the week at Willow Grove at the joint concert of the Strawbridge and Clothier Chorus and the Victor Herbert Orchestra. The New Yorkers represented were Victor Herbert, Henry K. Hadley and William Arms Fisher; the Philadelphians, Herbert Tily, Ralph Kinder and Harry Alexander Matthews, the other Americans on the program being Frank Van Der Stuecken, Victor Kolar and John Skilton.

The program contained several distinct novelties and other numbers of virtual novelty, as some of them had been performed publicly only once or twice, and that only recently. Mr. Herbert contributed two lilting orchestral works of genuinely lyrical orchestration, "Indian Summer" and "Dance of the Fairies." Ralph Kinder's offering was a stately anthem, in admirably sustained ecclesiastical style, "O, Let the Nations Be Glad." The prime novelty was Henry Hadley's ode for chorus, soli orchestra, "The New Earth," a setting of Louise Ayres Garnett's poem, rich in melodic inventiveness and finely orchestrated, both the melodies and the harmonies being excellently and sometimes inspiredly appropriate to the texts. This was the first time that Mr. Hadley had heard the work performed on the proper scale and in its completeness, and he spoke very highly of the splendid teamwork of orchestra, chorus and soloists. He conducted in person and the soloists were Inez Barbour soprano (in private life Mrs. Hadley); Clara Yocum Joyce, contralto; Nicholas Dooty, tenor, and Horace Hood, baritone.

In Mr. Matthews's original and fresh setting of Kipling's "Recessional," Dr. Howell Zulick sang the tenor air and John Owens was the obligato soloist in Mr. Kinder's anthem. Mr. Kolar, now a member of Mr. Herbert's Orchestra and scheduled next season for assistant conductor of the Detroit Symphony Orchestra, under Mr. Gabriłowitch, was represented on the program by his "In the South." It was interesting to hear again the "Indian Dances" of John Skilton which Mr. Stokowski put on a Philadelphia Orchestra program during the season just ended. Dr. Herbert Tily, director of the Strawbridge and Clothier Chorus, conducted his "Te Deum Laudamus," a stately and noble work, and William Arms Fisher's "Hymn of Peace and Good Will," an interesting work already played twice in this city this season. The program opened with Mr. Van der Stuecken's festival march, "Louisiana," and included Mr. Herbert's "The Call to Freedom" and his "American Fantasy," with which it ended.

This elaborate program was by way of a sort of musical celebration of the coming of world peace. However, we had a formal "Victory Festival," lasting two days, earlier in the week at the Academy of Music, held under the auspices of the Episcopal Diocese of Pennsylvania. A chorus of 1000 members, trained to wonderful precision in view of the great vocal masses, was heard in a number of appropriate offerings and a large number of distinguished soloists were also heard. The following organists were heard: Albert T. Maynard Percy Chase Miller, James Lord, Lyman Wheeler, Rollo Maitland, Henry S. Fry and Edward Hardy. The soloists were Mildred Faas, who made a markedly impressive contribution to the proceedings; Ethel Righter Wilson, Dr. Zulick, John Vandersloot, Charles Carr, John Owens, Cameron Hutchinson, Harry Rhein and

George Schmelzer, several of them boy choristers from leading church choirs.

Rev. William T. Manning of New York was the speaker on the first night, and Gen. William G. Price, commander of the artillery brigade of the 28th (Keystone Division) in France, the second night. Among the numbers on the program, many of them by home composers, were George Alexander West's anthem, "The Morning Stars Sang Together"; Harry Alexander's setting of "The Recessional"; Dr. Tily's "Te Deum Laudamus," already heard here earlier in the spring as a principal offering in the annual concert of the Strawbridge and Clothier Chorus; Gounod's "Gloria"; Harry Banks's prize-winning "Souls of the Righteous," and the late Dr. David Wood's Processional March.

Dr. Garland, suffragan bishop of the diocese, presided at one festival and Dr. Philip Rhineland, bishop of Pennsylvania, at the other. Rev. Dr. John Mills Gilbert, the laureate of the occasion, read a very impressive ode of commemoration, which has excellent material in it for a musical setting.

W. R. M.

### WICHITA COMPOSERS HEARD

#### Annual Concert of Works of Local Musicians Successfully Given

WICHITA, KAN., June 28.—The Wichita Musical Club gave its annual concert complimentary to local composers at the High School Auditorium last night. The program, made up entirely of compositions of Wichita musicians, was as follows:

Vocal Quartet, "My Choice," by Charles Davis Carter, sung by Marcia Higginson, Ethel Breese and Mmes. H. C. Childe and H. Kohn; song, "My Early Home," by Verna Moyer, sung by Mrs. L. A. Heckard; Scherzo for Piano (Verna Moyer), Della Kelso; song, "The River" by T. L. Krebs, sung by Justina Regier; "Birthday Song" and "A Song of Trust," by Mrs. E. Higginson, sung by Marcia Higginson; Nocturne No. 2 (T. L. Krebs), Georgia Hicks; Waltz Song (Mrs. Thomas Kelso), "The Gap in the Hedge" (Mrs. Thomas Kelso), Mrs. L. A. Heckard; Sonata in G Minor, composed and performed by T. L. Krebs; "Aucassin and Nicolette," Old French Ballad, with music by Otto L. Fischer; Narrative, Alice Campbell reader; lyric numbers, consisting of trios, solos, duets and piano solo, Mrs. Heckard, soprano; Sigsbee McCready, tenor; Charles Cone, baritone; Otto L. Fischer, pianist.

T. L. K.

#### Jamestown Choral Union in Spring Concert

JAMESTOWN, S. D., June 15.—The spring concert of the Jamestown Choral Union, of sixty voices, with Harry Dyer Jackson as conductor, was given on June 10 at Voorhees Chapel. The assisting artists were the A Capella Girls High School Chorus, the College Glee Club, Walter Mallory, tenor, and Mildred Lucille Jackson, soprano. Piano and violin numbers were given by Fern Thomas and Roland Badger. Numbers by the choral union included the "Glory to Isis" from "Aida," with Mrs. Klaus and Mr. Mallory as soloists; Mendelssohn's "How Lovely Are Thy Messengers," and "Hia-watha's Wedding Feast," Coleridge-Taylor. The High School Chorus, of which Moss Ward is director, also gave effective numbers. Miss Jackson was especially well received in the "Bel Raggio Lusinghieri" Aria from Rossini's "Semiramide."

#### Summer Recitals for Werrenrath

Reinald Werrenrath's concert and operatic season of 1918-19 was supposed to have been concluded June 4 at the Evans-ton Festival. It reopened however, June 11 in Binghamton, where he sang the leading baritone rôle in the concert ver-

sion of "Cavalleria Rusticana." He is giving two recitals in Cleveland, Ohio, two days in succession, July 7 and 8. On July 18 he will be heard in a recital in Cohasset, Mass., near Boston. July 24 finds him in Charleston, Ill., and the 30th brings him to Lincoln, Neb. A midsummer recital will be given in the huge auditorium in Ocean Grove on Aug. 12.

#### Elda Laska Receives High Praise for Singing in Army Camps

Elda Laska, the contralto, has received a letter from Samuel S. Grossman, Director of the Entertainment Division of the Jewish Welfare Board, complimenting her upon her singing in more than 120 performances at hospitals, camps, cantonments, naval stations and community centers. During the time Miss Laska visited these camps she sang before special Yiddish, Italian, Russian, Spanish and other audiences. In his letter Mr. Grossman says: "I want to extend the thanks of these men, as well as myself, for the music and the charming personality which you have given them and for the grace and the patriotic spirit with which you have done all your work."

#### Dora Gibson's London Engagements

Dora Gibson, the English dramatic soprano who was a member of the Chicago Opera Company last season, writes Daniel Mayer of New York that she has been engaged by Sir Henry Wood as soloist with his orchestra at the Queen's Hall "Proms," as the summer concerts are called. She will also be one of the soloists at the Chappell Ballad concerts during July.

#### PLAY FOR EMPRESS OF JAPAN

##### Mr. and Mrs. Kitamura's Music Unites Western and Oriental Ideas


HAMAMATSU, June 10.—Mr. and Mrs. Kitamura have recently had the honor, for the fourth time, of playing piano and violin, respectively, in the presence of the Empress at the residence of Prince Fushimi.

Mr. and Mrs. Kitamura are noted composers in Japan. They have become prominent by means of such compositions as the "Soldier's Dream" or the "Solitary Island," which made its appearance during the Russo-Japanese war and strongly appealed to the patriotic sentiment of the Japanese. Their peculiar merit consists in their introduction of the harmony of Western music into Japanese airs, and in this they have proved successful so far, as the popularity their compositions are now enjoying makes evident.

It is to be noted also that the royal family of Japan is and has been awake to an appreciation of music and presents, so to speak, a means for the confluence of Japanese and foreign music. C. H. I.

#### May Peterson Opens Atlantic City Series of Musicales

May Peterson, soprano, was the soloist at the musicale given Sunday evening of last week, marking the opening of Atlantic City's newest hotel, the Ambassador. This was likewise the first of a series of Sunday evening concerts which are to be a summer feature. William Reddick accompanied.



"The very effective song, 'Think, Love, of Me,' will fill many a place on my Heart to Heart Programs, and will meet with great success, I am sure."

May E. Peterson.

May Peterson

## A Tribute From A Great Artist to A Great Song Think Love of Me A Song of Melody by FRANK H. GREY

A tribute, indeed, were the glowing words of praise spoken by Miss Peterson in a recent interview with Mr. Grey, the composer. Miss Peterson's Heart-to-Heart programs have become very popular with the great mass of music lovers throughout the country, and she speaks with authority when she predicts that "Think, Love, of Me" will meet with great success.

#### Many Other Famous Celebrities

are featuring this song on 1919-20 programs. Among them are Barbara Maurel, Mario Laurenti, Marguerite Namara, Dan Beddoe, Mabel Beddoe, Merle Alcock, Florence Macbeth, Arthur Hackett, etc., etc.

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## Dana's Institute Celebrates Half-Century Anniversary

Music School of Warren, Ohio,  
Observes Its Golden Jubilee—  
Week of Festivities Held—  
Plan Memorial Auditorium in  
Honor of Founder

WARREN, Ohio, June 24.—One of the significant anniversaries to be celebrated in the country this year was the golden jubilee anniversary of Dana's Musical Institute, which was an event of a week beginning on Sunday, June 15, and closing on Saturday, June 21.

Fifty years ago the school was established at Warren by William H. Dana and bears the distinction of being one of the only music schools in the world where instruction is given in every branch of music under the daily private lesson plan. For this length of time the school has upheld its reputation as a place for music study and also carries the distinction of being one of the first military band and orchestral schools established in the country. For fifty years concerts have been given each Wednesday evening throughout the forty weeks of each school year, when a symphony orchestra of sixty members, a military band of fifty members, a string orchestra of large numbers, string quartet and chorus, besides artist and pupil recitals, have been heard by Warren music lovers free of any charge to those who attended. The closing concert of this anniversary marked the 1946th program to be presented by the forces of this school.

On Sunday evening, at the First Methodist Church, Rev. S. B. Salmon preached the Baccalaureate Sermon to a class of ten graduates, using as his theme "Music, Its Place in Life." The following afternoon the undergraduates were heard in their Commencement Recital, only those who had made very high averages in the year's examinations being eligible to appearance on this program. The recital included: Mazurka de Concert, violin, Musin, presented by Bertha Schiele, Oklahoma; "Scotch Poem," piano, Macdowell, Mrs. W. S. Vanover, Texas; Concerto in E Minor, Nardini's violin, Elmer Slama, Wisconsin; Trio, "Told at Twilight," Hueter, presented by Miss Carner, piano, Oklahoma, Miss Randall, cello, and Mr. Slama, Wisconsin; "La Fileuse," Raff, Alberta Carner, Oklahoma; Nocturne in A, Leschetizky, Virginia Morse, Ohio; Margaret Wood, contralto, of Pennsylvania, presented "Far Away," Beach, and "Absent," by Metcalf; Polonaise by Seifert was the piano offering of Harriett Yale, Iowa; Second Mazurka Brilliant, violin, D'Agostino, Floyd Hahn, Ohio; Aria from "Don Carlos," cornet, Verdi, Marie Gebhard, Ohio, and



Graduates of Dana's Musical Institute, Warren, Ohio, in Front of Dana Hall, Photographed During the Fiftieth Anniversary Celebration

"Butterflies," by Nevin, Margaret Kohn, Ohio.

The annual senior hop and party was held in the Armory Monday evening. Tuesday afternoon and evening, June 17, the Class of 1919 held its graduating exercises in Dana Hall, assisted by the D. M. I. Symphony Orchestra under the direction of President Lynn B. Dana of the school. The program was as follows: Capriccio Brillante, Op. 22, Mendelssohn, Freda Loyer, Ohio; "Rhapsodie d'Auvergne," Saint-Saëns, Rachel Chicoine, South Dakota; Presto from Concerto, Op. 22, Saint-Saëns, Henrietta Smootz, Ohio; Concerto in C Major, Beethoven, Grace Shattuck, Pennsylvania; Scherzo from Concerto Op. 22, Saint-Saëns, Helen Weber, Ohio; Introduction and Allegro, Godard, Blanche Thexton, Ohio; Concerto in C, Weber, Kathleen Hodgkin; Concerto in A Minor, Godard, Evelyn Bloch, Ohio, and the Fantasie-March, from the "Ruins of Athens," Beethoven-Liszt, Helen Hicks, Minnesota.

At the conclusion of the program the degrees were conferred upon members of the class by President Dana. The class of 1919 in turn presented Mr. Dana a bouquet of fifty American Beauty roses, one rose for each year of the school's existence. Wednesday morning, June 18, a memorial service was held in Dana Hall, when former pupils gave talks as to their early days at the school, and many letters were read from those who could not be present. Particularly interesting were letters from young men pupils who are still in the service of the War Department in foreign countries, the institute having sent 126 of her young men into the service.

### Plan Memorial Auditorium

At noon, Wednesday, nearly 100 graduates of past years and the class of 1919 sat down to the annual alumni dinner. After the dinner, a movement was started by members of the association to establish in Warren a memorial to the founder of the school, William H. Dana. It will be in the form of a large building containing a small concert hall for recitals and a large auditorium, with pipe organ, for larger gatherings, to seat from 1500 to 2000 persons, with large stage for orchestral, military band, chorus and operatic performances given by the school. After the completion of this memorial the school will move from its present quarter to grounds surrounding the memorial, where suitable buildings will be erected, thus completing a group of buildings devoted to music study and presentation second to none anywhere. There will be five buildings in all. As W. H. Dana was one of the founders of the National Music Teachers' Association, that association will be asked to make this Memorial Building its permanent headquarters as far as conventions are concerned and the Ohio Music Teachers'

Association will also be asked to make the memorial its permanent meeting place.

Following the dinner, a picture was taken in front of Dana Hall.

On Wednesday evening the closing program of the school year was given in Dana Hall by the Symphony Orchestra under the direction of Lynn D. Dana, assisted by soloists from the school. The program comprised the Liszt Symphony in E Flat; Aria from "Barber of Seville," Rossini, presented by Ross Hickernell, cornetist; Trio in E Flat, Op. 100, Schubert, Helen Hicks, piano, Charles Lowry, violin, and L. V. Ruhl, cello; Concerto in A Minor, Grieg, Earl Shisler, piano; Trio in D Minor, Op. 9, Weidig, Mr. Slama, violin, Mr. Shisler, viola, and Mr. Ruhl, piano; Caucasian Sketches, by Ivanow, orchestra.

At the close of the program the orches-

tra played the Dana's Institute March, composed by Parkinson, '08, so familiar to all pupils of the Institute. The former and present pupils in attendance on the anniversary then sang their school songs, class songs, gave their class and school cheers and in every way proved that their Alma Mater had been and still is a vital factor in their lives. During all the week the many classes represented held luncheons and meetings. On Thursday, June 19, the entire company spent the day at Nelson Ledges on the annual picnic. Friday the leave-taking commenced and continued through Saturday. On Saturday evening the members of the faculty and their families, together with such of the student body as still remained in the city, picnicked at Packard Park and brought to a close a most delightful and momentous week in the old school's history.

### RANKIN PUPILS' RECITAL

An Artistic Performance in Jersey City  
—Individual Successes

JERSEY CITY, N. J., June 25.—Many talented singers, all pupils of Adele Luis Rankin, the New York vocal teacher, were heard in recital in Christ Lutheran Church, June 24. They were assisted by Katherine Stang, violinist. Florence Rubowitz, mezzo-soprano, sang artistically works of Cadman and Speaks. Laura Anderson, contralto, pleased the large audience through her effective delivery of songs by Penn, Gilberté and Pryor, as did Lilly Krauss, mezzo-soprano, in songs of Pergolesi and Woodman. Elizabeth Hass, contralto, was cordially received in compositions of Warford, Ward-Stephens and Kreisler. Elsie Ehrhardt, mezzo-soprano, scored in a Bassano, Cadman and Curran group. Helen Herman Burkhardt, another gifted mezzo, won praise through her impressive delivery of numbers by McFayden, Ward-Stephens and Guion. Olive Glynn, lyric soprano, shared equal praise in several pieces by Weckerlin, Strickland and Vese. Helen Knoeffler, also a lyric soprano sang delightfully Giordano's "Caro Mio Ben" and Massenet's "Elégie." Mr. Anderson, tenor, scored in popular ballads, and Rae Russell, dramatic soprano, whose recent recital in New York with Anna Welch, harpist was so successful, sustained the excellent impression made, in works of Young, and in an aria from "Les Huguenots." Miss Stang played with warm tone and facile technique. All the soloists disclosed the excellent training received at the hands

of Miss Rankin, who supported them with sterling accompaniments.

Several of her pupils have been filling important engagements recently. Elsie Baird, coloratura soprano, has just completed successful appearances in Columbus, O., where she was heard in recitals covering a period of two weeks, which began June 16 at the Methodist Centenary. Her offerings included a series of Japanese recital programs. Miss Haas was cordially received in Allentown Pa., when she appeared as soloist at the Nurses' Commencement. She repeated former successes at Camp Colonia on July 3, and Miss Russell, who recently won warm praise in recital at Jersey City, N. J., is scheduled for a return engagement there for Nov. 10.

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## BALTIMORE WANTS ORCHESTRA KEPT UP

New Mayor Asked to Maintain Organization Under Strube—Prospects Promising

BALTIMORE, July 5.—The interest displayed by the committee of public-spirited citizens, whose aim is to promote musical matters locally, was made evident by the appeal addressed to Mayor Broening urging that Gustav Strube be retained as director of the Baltimore Symphony Orchestra, and that Frederick R. Huber should continue as manager. This plea was made through a letter, drafted by the committee and signed by Elizabeth Ellen Starr, chairman of the committee. It said, in part:

"As chairman of the permanent committee, for the promotion of music in Baltimore, I am writing to beg your hearty co-operation in maintaining the present well-established standards of our municipal orchestra.

"We deeply appreciate the financial support which you have already promised and now we are asking for your sympathy and good will in keeping this orchestra intact, that it may continue unhampered in the splendid work it is doing in giving to the people of Baltimore educational programs rendered in the highest obtainable way, and at low prices compatible with efficiency.

"You must realize, Mr. Mayor, that the work of this committee is purely a labor of love, and we cannot help but feel anxious until we are assured of the attitude of the new administration towards music.

"Baltimore is doing incalculable service through its present system of community singing, high school orchestra and chorus, city bands and municipal orchestra. The experimental stage of the work has been passed most successfully, and it is now up to those in power to continue the high aims of their predecessors.

"If changes are made now, you will be establishing a precedent for other, and perhaps not friendly administrations, and if the orchestra is ever drawn into politics its high purposes will be defeated.

"The committee, with whom it is my pleasure to work, consists of Mrs. William Ellis Coale, Mrs. J. Hemsley Johnson, Mrs. Jack Symington, J. Swan Frick, Mrs. Ral Parr and Dr. Hugh Hampton Young.

"We are fortunate in having back of us over fifty patrons who are aiding in propagating musical interest and civic pride, and doing the best things possible for Baltimore in the way of music and musical appreciation.

"I trust this letter may serve the purpose of a personal interview in pleading the cause of the Baltimore Orchestra, and express in our earnest hope that that organization be left absolutely in the hands of its present director and manager for further development."

Miss Starr has long been active as a worker in forwarding the musical ideals of Baltimore. She is a graduate of the Peabody Conservatory of Music and has besides gained recognition as a composer. As chairman of the committee, her zeal will doubtless gain many points of musical consideration for the community.

Community singing marked the celebration of Independence Day, as observed by the municipality in Mt. Vernon Square, at the base of the Washington Monument, where a chorus, under the guidance of Dr. Charles G. Woolsey, who is serving with the War Camp Community Service, gave spirited utterance to patriotic songs and songs of a popular kind. Frederick R. Huber, municipal director of music, had arranged the program, and the Municipal Band, John Itzel conductor, supplied the accompaniment. Other musical endeavor was made at the various minor celebrations at the city parks, squares and playgrounds, the chief item of which was the pageant entitled "A Call to the Youth of America."

The United Railways & Electric Co. in response to the public requests organized an afternoon and an evening concert, the programs of which were classical and quite representative of American musical creative effort, given by Farson's Band at Gwynn Oak Park on June 29. Charles E. Farson is the leader of the band. The enthusiasm shown at these specimen concerts proved that musical taste is gradually being elevated. The inauguration of the special Sunday concerts met with instant public support.

Marion McFall Kaye has been ap-

pointed soprano soloist at the First Methodist Episcopal Church, to take up her duties in the fall. Mrs. Kaye has won distinction in concert and oratorio work, having been associated with the musical life of Pittsburgh.

The Haydn Symphony Orchestra, which recently established a local precedent by securing the use of a public school building for a free concert, consists of a number of talented amateurs whose aim is to afford Baltimoreans an opportunity of becoming intelligent lovers of music. The ideals followed are most commendable and it is only just that the municipal authorities should have granted the organization the privilege of using the public school buildings, so that free concerts may be given at least once a month during the summer. Mayor Broening seems strongly in favor of the plan. The officers of the orchestra are: Frank Purdum, president; Dr. N. L. Niedenthal, treasurer; Clarence Knight, secretary; J. L. Kempf and L. Malson, librarians; F. H. Pluemacher, musical director.

### Agnes Clune Quinlan Re-engaged for Seagle Summer School

Agnes Clune Quinlan, medallist of the Royal Academy and Society of Arts, London, England, who acted as accompanist for Oscar Seagle at his summer school at Schroon Lake, N. Y., last season, has been re-engaged in the same capacity this year, and is now hard at work in Mr. Seagle's studio.

The H. W. Gray Company is about to publish a Prelude and Fugue in E Minor for organ, dedicated to Charles Heinroth, and a new sacred solo, "How Long Wilt Thou Forget Me," both by William H. Oetting.

## BUENOS AIRES OPERA OPENS WITH "THAIS"

Roster of Company Includes Many Famous Names — Song Recitals Numerous

BUENOS AIRES, June 16.—Although there have been numerous song recitals by artists of high caliber, the real opening of the musical season has always been the first operatic performance. Owing to delay in the sailing of steamers from Italy, this occasion took place this year at the Coliseo instead of the Colon as formerly. The Coliseo has been redecorated in dull colors, which made an effective background for the brilliant gowns of the Argentine "four hundred."

The opera was Massenet's "Thais," with Ninon Vallin Pardo in the title rôle and Armand Crabbé as Athanaël. Mme. Pardo sang the part marvelously and was applauded to the echo. M. Crabbé also had great success. One of the chief features of the performance was the dancing of Pavlova. Mme. Pavlova's company alternates with the opera company at this theater with equal success. Gino Marinuzzi was the conductor. Not all of the artists have arrived yet.

Camillo Bonetti, the new director at the Colon, was not able to get here to begin the season in May according to precedent, but in order that the National Day, May 25, should not be without its *funcion de gala*, the local manager arranged with some of the artists who had just returned from tours in South America to give performances until the regular company arrived. On the fête day they gave Saint-Saëns's "Samson and

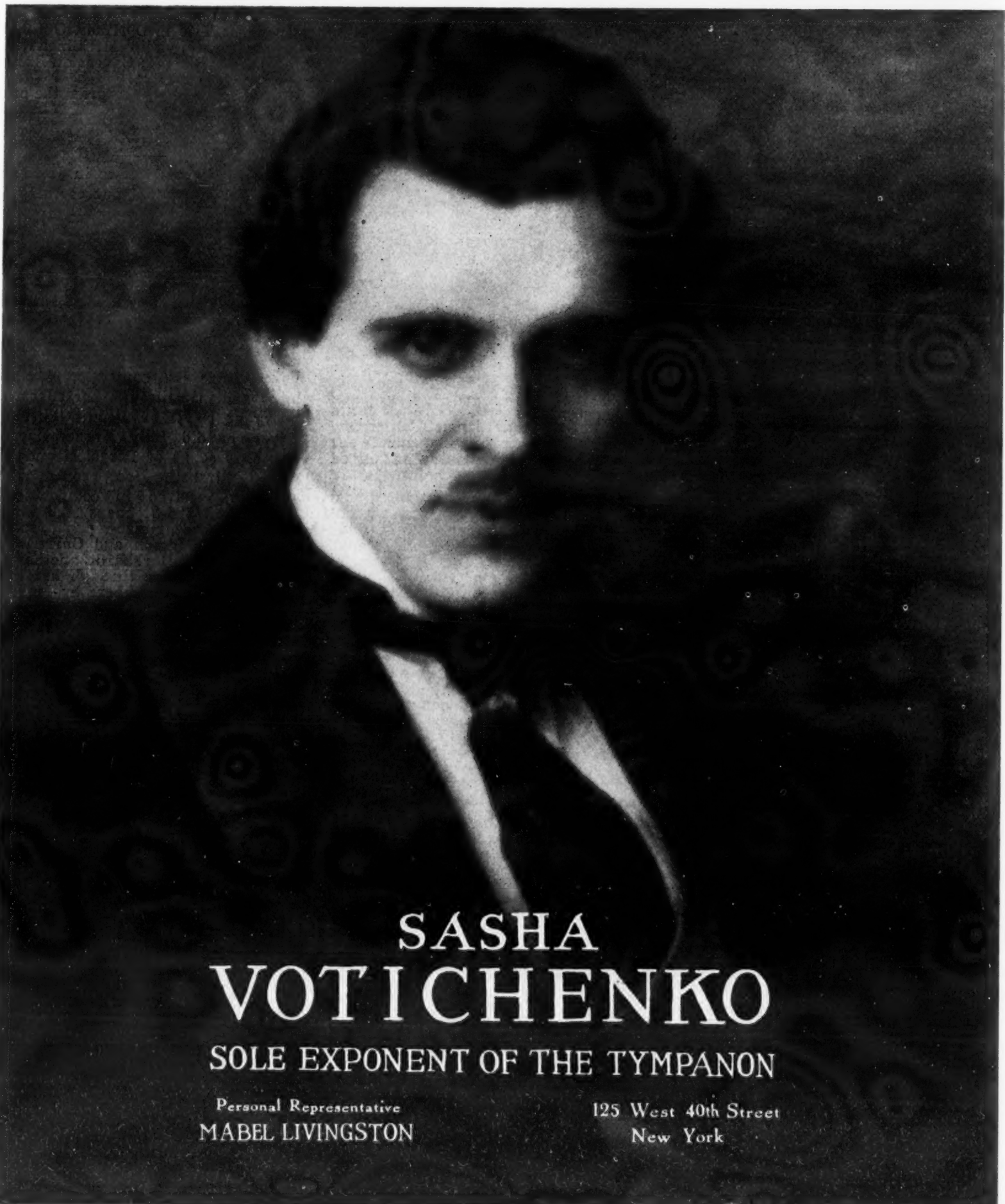
Delilah," with Fanny Anitua as Delilah and Lafuente as Samson. Miss Anitua was heard here two years ago and has improved greatly since then. She gave a magnificent performance. Mr. Lafuente was adequate. The company was also heard in Puccini's "Bohème" and "The Damnation of Faust," by Berlioz.

The regular company at the Colon will include Tullio Serafin as principal conductor, and Arturo Vigna, Franco Paolantonio, a native Argentine, as assistants. The singers will include Claudio Muzio, Maria Labia, Ester Mazzolini, Blanco Sadun, Maria Claessens, Lucci, Hina Spani, Raymond Vecard and Mathieu Lutz, who has sung here before. The men will include Muratore, Vanni Marcoux, Huberty, Beniamino Gigli, Violone Borghese and Massini Pierani. Others will be the Italian tenor, Rinaldo Grassi, who was heard here at the Colon with Salomea Krucenisch, who has had such success here and in Europe, but who has not, I believe, sung in New York.

Before the opening of the opera season, Mme. Ninon Vallin Pardo was heard in an interesting recital dedicated to "The History of the Song." Beginning with Bach and Gluck, Mme. Pardo followed the development of song down to the most modern composers such as Debussy and Ravel. She also gave a recital of songs by Argentine composers exclusively, including Aguirre, Brogua, Andre, Palma and others. She drew an immense audience, as she has always been popular when at the Colon.

Armand Crabbé was also heard in recital with great success, offering an interesting and comprehensive program. He was admirably accompanied by the young Argentine composer, Constantino Gaito, whose opera, "Petronio," will be given this season at the Colon.

TAGRINE.



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## The Juilliard Bequest to Aid the Cause of Music

THE unexpected announcement in the press that the late Mr. A. D. Juilliard, for many years known as a leading merchant in New York, and also as one of the principal members of the corporation which is interested in the Metropolitan Opera House, left in his will a bequest of five millions or more to found a musical institute to aid composers and the cause of music by giving assistance to deserving young people of talent, naturally sent a thrill through the country and has also, naturally, caused all kinds of good people to formulate schemes by which this money, the interest of which, however, is only available, can be put to the best use.

The bequest, when we come to consider that it will yield only something like a quarter of a million a year, will after all serve more in the line of an example to others than as sufficient to meet the vast needs which the occasion demands, if we are ever to have anything like a musical nation. Munificent as Mr. Juilliard's bequest is, it has been preceded by those of other public spirited citizens. There was Colonel Henry L. Higginson, for instance, who gave a million or more to sustain the Boston Symphony. There was half a million left under the will of Joseph Pulitzer, of the New York World, to the New York Philharmonic Society, which bequest was equalled by the Messrs. James and Morris Loeb of New York, who were interested in the New York Institute of Musical Art, so ably presided over by Frank Damrosch. There have been considerable bequests made for the cause of music by the Carnegie Foundation, which, it is interesting to note, was also interested in the publication of the works of British composers. Still larger bequests have been made, from time to time, by the late J. Pierpont Morgan, Isaac T. Fletcher and others, but these were given to the Metropolitan Museum of Art.

With the broad mind of a successful merchant, Mr. Juilliard has left the executors to his will a fairly free hand. He has not pinned them down, except in general terms. It is to be hoped that when the income from the Juilliard bequest comes to be applied practically, it will be in the erection of an institution to which others may be induced to contribute.

It is sad to reflect that so far the cause of music in this country has been aided purely by the munificence, the public spirit and the appreciation of the value of all that music means to human life, of private individuals. Contrary to the established custom of centuries in European countries, the Government in the United States has not only done nothing, but has positively frowned down any effort to take cognizance of the influences which must be conceded to do more for civilization than the mere supplying of those material wants with which our Government, national, state and local, seems to be principally concerned. And this unfortunate attitude is partly the result of our political conditions and partly the result of the attitude of the great educators, the heads of our leading colleges and schools, who, under the influence of a dominant Calvinism inherited from the past, have steadily set their face against recognizing music and the arts as having any value, except perhaps a certain cultural value, which is all very well in its way but not entitled to consideration in a scheme of education to fit young people for the serious work of life.

That our politicians—for but few of those elected to public office deserve the name of statesman—have no interest in anything cultural, is natural for the reason that the class of men who seek suffrages for public office does so purely for selfish reasons, either to advance the material local interests of their communities or their personal fortunes. The man appealing for election to Congress or to a state office, very often a lawyer of more or less eminence, does so with the full knowledge that his salary will scarcely meet his expenses, but that indirectly he may profit by it and so aid his particular community, and incidentally, of course, further his own fortunes.

It is no extreme view to state that the direct consequence is that the men in public affairs do not, take them as a whole, fairly represent the intelligence of the people. The best proof of this is that they continually pass measures which are in direct conflict with the intelligence of the people, that they are also generally actuated by what is called party purpose, party politics, party success, that they are not animated by the welfare of the community as a whole. Nothing could emphasize this more than the discussions that have taken place in the Senate with regard to the proposed League of Nations, whatever our opinions with regard to that may be. One thing is certain, the average legislator looks upon any discussion referring to music as just so much wasted time.

When we come to the educators, one can have no more striking instance of their attitude than that afforded in our own columns, in our issue of June 28, when, in the interview with President John Grier Hibben of Princeton University, that prominent gentleman declared that "music's main mission in the college is a cultural one."

It is, of course, too much to expect that a man trained as President Hibben has been, on rigid Presbyterian lines, should take a broad-minded view with regard to the value of music. In this he simply presents the attitude of his type and class for centuries, and should not be condemned, for if he was broad-minded in the matter he never could have been elected to be the President of Princeton.

It all comes down to this, that the time must come, and it is coming, when the demand of the people will be heard that they have a share in music, in the arts, and that these great, vital, humanizing, uplifting forces be no longer regarded as belonging to the aristocratic few who desire that culture of which President John Grier Hibben of Princeton speaks so glibly.

We are going to have a Ministry of Fine Arts. We are going to have a National Conservatory of Music. We are coming to realize that the latent talent in this country for music, drama, the arts, is as much a national asset as the wealth that lies hidden in our mines, our fields, our forests.

*John C. Freund*

President The Musical Alliance of the U. S.

### Has Done Wonderful Work

I enclose check for \$1 for renewal of membership for the New Britain Institute for one year.

MUSICAL AMERICA is the most inspiring magazine to music-lovers, professionals and laymen as well, that has ever been offered to a public, to my mind. It has done wonderful work in the promulgation of community singing. I hope and pray that, now the war is over, it will not decrease its efforts and interest to maintain the awakened love of music in the hearts and throats of the American people. Do tell your subscribers to keep up community singing in their cities, towns, etc. Singing, as MUSICAL AMERICA knows, is a wonderful uplift to the human soul.

I thank you also for mentioning New Britain community sings.

With full appreciation of all that the

Musical Alliance has done and is setting out to accomplish,

(MRS. J. A.) ELSIE TRAUT,  
New Britain, Conn., June 26, 1919.

### Long Live the Musical Alliance!

I take great pleasure in renewing my membership in the Musical Alliance and enclose check of one dollar for dues. Its wonderful influence is making itself felt and in the next months still greater things shall be accomplished. Long live the Musical Alliance!

DORA S. MORRIS,  
Morgantown, W. Va., June 19, 1919.

### Best Wishes for Continued Success

Enclosed please find my check for \$1 in renewal of my subscription to the Mu-

sical Alliance. With best wishes for the continued success of the Musical Alliance, I remain,

(MISS) SALLIE WILLIE STERLING,  
Charlottesville, Va., June 26, 1919.

### A Great Step Forward

Enclose dollar for membership in the Alliance. Truly a great step forward for the musicians of America. Wishing you continued success,

V. E. DILLARD,  
Washington, Ind., June 25, 1919.

### A Pleasure to Share in This Fine Enterprise

Enclosed find renewal of my member-

ship in the Alliance. It is a pleasure to share in this fine enterprise.

EDWARD BAILEY BIRGE,  
Director Music, Public Schools,  
Indianapolis, Ind., June 28, 1919.

### The American Musical Public Solidly Behind the Alliance

Enclosed please find a check for \$1 as a renewal of my subscription to the Musical Alliance. I believe the American musical public is solidly behind it. May the ensuing year see the fulfillment of many more of its aims!

JOYCE HAZEL HETLEY,  
Vincennes, Ind., June 23, 1919.

### Uses Talking Machine Records to Increase Accuracy in Musical Listening

GRAND RAPIDS, MICH., July 7.—A unique and interesting experiment in musical listening has just been successfully conducted by Marguerite Kortlander with her class of piano pupils. Imbued with the idea that every home should house a repertoire of musical compositions, Miss Kortlander conceived a plan whereby such compositions could be obtained through the medium of phonograph records and player-piano rolls, thus affording each student a repetition of the selection chosen. The results have been more than satisfactory. Twelve selections were played and the children, after listening, were expected to write the name of the composition and the composer. High honors were awarded Helen Whipple, whose paper was perfect in every detail. D. J. N.

### July 4th Legion Expanding Its Field of Activities

The July 4th Legion, organized on Independence Day of last year, announces plans for the extension of the Legion to all parts of the nation. The national meeting will be held in New York during September. The present headquarters of the society on the fourth

floor of 500 Fifth Avenue will be enlarged and improved. The membership, consisting of those who were born on July 4, has increased steadily, but has been confined generally to residents of the Metropolitan district. George M. Cohan is an honorary official of the Legion and Thomas Egan, the grand opera tenor, who is its founder, has directed and organized the entertainments units, which toured the training camps during

the latter period of the war. This feature of the Legion's activities will be supplemented by a tour of the hospitals in the vicinity of Greater New York by a unit composed of actual members born on July 4. George M. Cohan will probably appear with the hospital entertainment unit, which will be directed by Thomas Egan, who will also appear on the program, accompanied by Hazel Neff, who is a charter member.

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## "American Composer Must Stand Without Crutches," Says William Arms Fisher

Editor-in-Chief of the Oliver Ditson Company Tells of Opinions to Which Contact with Native Music-Makers from John K. Paine to Leo Ornstein Have Led Him—Considerations of Policy Which Militate Against Native Works Being Given a Real Opportunity—Suggests Concerts of Fine Miscellaneous Music with Program Withheld Till End and Performers Concealed Behind Screen

Boston, July 8, 1919.

THE young composer's usual idea of editors who accept and reject manuscripts in publishing houses is that they are men who believe that "Silver Threads Among the Gold" is as many times greater musically than the César Franck Sonata, as there are more copies of the former sold per annum. If, in the black walnut period of American music, there was ever a foundation for such a belief, it is no longer tenable, for investigation shows that the large publishing houses are to-day engaging for their editors-in-chief the best musicians they can secure, musicians who have not only an all-round technical training, but who are often also composers of recognized standing in the musical world.

Such a man is William Arms Fisher, the editor-in-chief for the famous publishers, the Oliver Ditson Company. Mr. Fisher did not become a composer as a result of being in the music-publishing business. On the contrary he was a musician first, and it was his standing in his profession that made the Oliver Ditson Company desire his services. He has done a great deal of valuable work as composer and editor and also as the discoverer of native talent.

"I was in music with both feet before I ever dreamed of music publishing," Mr. Fisher says. "I began work for this house the first of January, 1897. I brought with me the advantage of business as well as musical experience. I had been a choir-master and organist, and for a number of years had had experience as a teacher in the National Conservatory in New York under Dvorak. Before that I had been in contact with art of all kinds. I had had experience in what is called the art-business of the finer type, through association with several well-known dealers in pictures. In this business I was unconsciously being prepared for the artistic side of publishing, such as questions of design, color and typography. I had also had experience as a salesman; so I knew what it was to meet a customer face to face and study his wants. I had a background of both music and business training.

"People think I have nothing to do but look at manuscripts, but sometimes weeks go by in which I do not have time to look at any of them, for the many details of publication consume a very great deal of time. I have an enormous correspondence, and the work which has to be done before a piece of music reaches the public is simply not conceived of by the layman."

### An Authority on American Composers

The perennial question of the American composer coming up for discussion, Mr. Fisher said: "Being an American by birth, education and strong sympathy, I have a very keen interest in the American composer and his problems, and having been in personal contact with the majority of American composers from John K. Paine to Leo Ornstein I can see things from the composer's point of view. The ordinary business man sees music only as a commercial commodity, and the publishing manager's problem is the proper adjustment of the artistic and mercantile points of view. As a composer I knew what it was like to knock at publishers' doors and submit my manuscripts; so now that I am within the four walls of a publishing-house I see things from both sides, not from one exclusively. Music is an art, publishing is a business, and the managing editor has the difficult task of

standing between these two sides and reconciling them. Therefore, every composition has to be looked at, first, from a purely musical point of view, and must then be examined for its natural buoyancy. In other words, will it sink or float on the overcrowded sea of publication? It is obvious that mere musical correctness will never float anything. A man in my position has to stand on the one hand the ceaseless pressure from the composer, or the alleged composer, and on the other, business interests and the wisdom, indeed necessity, of restricting the volume of publication.

"I believe solidly in the American composer and that his day has come; but (and it is a large but) the American composer must stand squarely on his own feet and be willing to do so. Like everybody else he must stand or fall by what he can deliver. When his composition has something to say that is vital, that has red blood in it and is adequately expressed it will get there by its inherent momentum. MacDowell's attitude was healthy and manly; he wished his music to appear only on programs which contained foreign as well as American music, and he shunned any special consideration as an American.

"I have great faith in the American composer and his future, but he must learn to stand without crutches. I have not much belief in the so-called 'neglected genius.' I know positively that publishers' doors are not closed to anyone who has something to say and knows how to say it. There is a great deal of talent in this country but too much clamoring for public notice by those who have not acquired the ability to express themselves fittingly. Many people have ideas, but only the artist knows how to use his ideas.

### Three Classes of Manuscript

"I have seen for twenty years the ceaseless flood of manuscripts pouring in—a stream that never dries up in the hottest summer or freezes over in the coldest winter. If you ask me what I see in that stream, I would roughly divide the material of this outpouring into three classes: first, that which is utterly impossible because of sheer crudity; secondly, the much smaller class of compositions that have some possibility of gaining a hearing if published, but which, through faulty expression or for one reason or another, fail to arrive; thirdly, the very small class of compositions so altogether worth while that there can be no debate regarding them. I am sure my experience will tally with that of other people in the same business. It is mainly the disappointed composers of the first class I just mentioned who are responsible for the statement so often heard, that the publishers' doors are not open to the American composer. You can see for yourself by examining the music brought out by the other publishers as well as by this house that the door is not closed to the American composer."

Though some people see nothing in jazz, others believe it to be the spark of life in our national art. Mr. Fisher's view takes a middle course. He feels that "as a nation our dominant musical trait is our quick response to rhythm. If we have any national musical trait it seems to be that. The present jazz outburst is an expression of this, but to be regarded, I think, as a passing phase; it will leave behind it a residuum of good, but I do not think we will become a completely jazzed nation. We certainly want in the higher forms of music a more adequate expression of what you might call the rhythmic pulsation of our national life. Although we are a rhythm-loving nation we love melody too, and jazz is a rhythmic, not melodic, expression. Just now the rhythmic sense is uppermost, but after the jazz fever has quieted down the melodic element will doubtless manifest itself more fully and more richly

than ever before. As a nation we are also prone to be sentimental, and therefore the music which has melody will hold its own.

Mention of the typical "American Group" on song-recital programs led to the question whether its usual inferiority to the French and Russian groups is due to a lack of equally good American songs or to an unfortunate standard in selection on the part of the singer.

### Weak Points in American Songs

"One weakness in American songs," Mr. Fisher explained, "is the easy-going way in which trivial and common-place texts are set to music. No really fine song can be expected to grow out of common-place verses.

"American songs have also suffered from their manner of presentation. It has become a custom to add a group of American songs to every song-recital program, but as this group is usually placed at the close of the program when the critics have as a rule departed and the audience naturally craves a lighter note for relaxation, this moment of let-down into sentimentality is frequently supplied by American songs that do no honor to American music."

In answer to the query why European publishers seem more willing to print technically difficult music than our own publishers, Mr. Fisher said, "The European publisher publishes for the whole world; he has all the market there is. The works of the American publisher, on the other hand, rarely go out of his own country. Take a violin sonata, one of the most serious and least commercial forms of music; if it is published abroad the European publisher gets all the sale there is; if it is published here the Amer-

### LARGER TOPEKA COURSE

Dotterweich Series to Be Increased from Four to Five Events

TOPEKA, KAN., July 1.—With the announcement that he had secured contracts with Albert Spalding, violinist, and Carolina Lazzari, contralto, to appear in concert here this fall and winter, Henry J. Dotterweich also stated that he had decided to increase his artists' course from four to five numbers. Another artist of national reputation will be secured later. Mr. Dotterweich will also present here Amelita Galli-Curci, soprano, and Josef Lhévinne, pianist as the headliners for the artists' series.

The concert series is one of the first moves in a campaign as a result of which Mr. Dotterweich hopes to make Topeka a permanent musical center. He desires to encourage all forms of musical endeavor here, and it is his belief that this can best be fostered by bringing famous musicians to the city.

His plan is to make these artists accessible to everyone by presenting them at the City Auditorium, the seating capacity of which will enable him to make very popular prices and hence attract much larger crowds than concert managers have been able to do in the past in smaller halls.

Much interest has already been awakened in the course, and it seems likely that there will be a heavy demand for the seats. The first concert will be given some time in November although the date has not yet been fixed.

### Frieda Hempel Sued for \$8,400

Frieda Hempel received service on her birthday, June 26, at her summer home at Loon Lake, New York, of a summons and complaint in an action begun in the Supreme Court here by Winton & Livingston, Inc. concert managers, to recover \$8,400 for the alleged violation of an oral agreement made between the singer and them. In August, 1918, it is alleged

ican publisher sells the work only in this country.

"Songs have a much freer sale in this country than piano pieces of corresponding grade, because if you put before the average piano teacher a difficult composition by an American and a similar piece by a foreigner of world-wide reputation the teacher will say, 'My pupils must learn the pieces by the famous European composers anyway, and their time for study is too limited for me to ask them to learn also difficult American pieces.'

"And as for the concert artist, the average performer uses music of acknowledged reputation, and his motto is, 'When in doubt play a well-known piece which the public likes.' That is the difficulty in getting new American music played. It has always been an idea of mine that if I were a wealthy connoisseur I would like to start a series of concerts given by artists of the finest attainment, concerts of beautiful music regardless of its origin or date, but I would withhold the program until the concert was over so that no one would feel bound to applaud a well-known name. The music would be judged absolutely on its merits; afterward on the way out, the audience could receive the program. As things are now, everyone wants to see the program first thing. The same condition may be seen in picture galleries; people ask at once for the catalog, for they are afraid to admire a picture without knowing the name of the artist. They might like the picture of a smaller artist better than the work of a famous man! Concerts without programs would do away with this insincerity, and they would develop people's sensitiveness to musical impressions and their powers of appreciation.

"To carry out the scheme consistently, the performers should be invisible, behind a screen, so that the audience's attention would not be diverted from the music to a conductor's graceful left hand, or a pianist's temperamental lock of hair, or a singer's more or less inartistic costume.

"The fundamental need in art is sincerity. Let us be honest in our likes and dislikes. If we like a piece of music, whether it is a song by Moussorgsky or a delightful piece of syncopation by Jerome Kern, let us say so, and if we are bored by a long-winded and uninspired symphony, let us be honest about that too. Let us be sincere, and then we will get somewhere." CHARLES REPPER.

in the complaint, it was agreed by Miss Hempel that Winton & Livingston Inc., should manage her for a concert tour to start immediately after the close of her season at the Metropolitan Opera (Feb. 10). At that time six concerts had been booked, and she then refused to have anything further to do with the plaintiffs. The plaintiff alleges that forty other concerts might have been booked, and that Miss Hempel would have received upwards of \$50,000 in singing them. A demand also is made that the singer reimburse the agents for what was spent in advertising, rentals, clerk hire, postage and traveling expenses. Miss Hempel states that she made no contract with the plaintiff. An answer to the complaint is now being prepared and will be served in due time.

### St. Cecelia Club Concert at New Albany

NEW ALBANY, IND., June 30.—The St. Cecelia Club, a chorus of twenty-four young women, gave its spring concert at the First Presbyterian Church, on Thursday evening, before a good-sized audience of pleased listeners. The chorus is under the direction of Harriet Compton Devol, and Esther Scott and Joyce Wray are the accompanists. The club was assisted by Mrs. W. A. Hedden at the organ and Esther and Ruth Brown, violinist and pianist. The club sang three part songs by Ricci, Lyons, Forster, Wood, Nevins, Romberg, Lassen, Mildenberg, and Huhn. H. P.

Among the various engagements for Lilly Meagher, Irish soprano and artist-pupil of Kathryn Carylna the New York vocal teacher, are appearances in Atlantic City, where she will be heard as soloist on July 4 and 6. She will also sing in Middletown, N. Y., on July 10.

Paul Althouse, the brilliant American tenor, has sung at many recent concerts Frank H. Grey's new song, "Think, Love, of Me." At his recital at Austin, Tex., this spring, he also sang Mr. Grey's song "Moondawn."

# MARION CHAPIN

SOPRANO  
HOTEL SOMERSET  
BOSTON, MASS.



## ECHOES OF MUSIC ABROAD

New Czecho-Slovak Republic Makes Auspicious Beginning in Recognizing Power of Music for Propaganda—French Courts Award Donizetti Heirs the Back Royalties They Claim from French Directors—The Penalty of Militant Piano Playing—Composers Are Criticized for Lack of Initiative in Trying Out Novel Art-Forms—Munich Turns Again to Opera of the Romantic School—Ultra-Modern Italian Composer Experiments with New Designs—New Opera by Moret to Have Première at Paris Opéra Comique—Mascagni Opens Concert Series in Parma

**A** BRAVO! is due the Czecho-Slovak Republic for the example it has already set the two great Anglo-Saxon nations in its official recognition of the potency of music as a propaganda agent. The Government of this new addition to the nations of the world voted the sum of \$200,000 to send to England the two choruses and the orchestra—some 200 souls in all—that gave the recent highly enlightening festival of Czecho-Slovak music in London.

How little Government support music has had in this country need not be dwelt upon here. And as for the British Government's attitude, the London *Daily Telegraph* points out the "lively contrast":

"When both Spain and Scandinavia invited the London String Quartet to visit them they accompanied their contracts with the suggestion that the L. S. Q. should receive financial assistance from the Government in order the further to push the music to be played in those countries. What, think you, was the reply? A paltry \$250! Now, if the work of the L. S. Q. was worth anything to the country it was worth adequately paying for. It was worth, in fact, either very considerably more or considerably less than \$250! The L. S. Q. have received 'repeat invitations' from Spain and Scandinavia but it must always remain doubtful if such invitations can be accepted if an artistically Philistine Government perpetually declines material help. Most other countries support their own 'propagandists,' explicit them and make the most of them. Why do we hold aloof?"

And why do we?

### French Directors Must Pay Royalties to Donizetti Heirs

At last a decision has been handed down by the French courts in the interesting suit brought by the grand-nephews of Donizetti against the French Society of Authors and Composers, on the one hand, and, on the other, the heirs of Pedro Gailhard and M. Lagrange, former directors of the Paris Grand Opéra and the Trianon-Lyrique respectively, along with Albert Carré, director of the Opéra Comique, for unpaid composer's royalties.

The royalties demanded as not having been paid during the thirty years' period from 1868 to 1898 for performances of "Lucia," "The Daughter of the Regiment," "Don Pasquale" and "La Favorita" now amount to more than \$200,000 as claimed from the Society of Authors and Composers and nearly \$120,000 as claimed from the directors involved.

By its decision the first *chambre du tribunal* has ruled the Society of Authors and Composers out of consideration and condemned the directors concerned, or their heirs to pay the entire sum of the royalties claimed by the Donizetti heirs.

### Mark Hambourg and Sensationalism

Militant piano playing does not pay, but Mark Hambourg will not thank the music critic of *The Athenæum* for a passing reference he made to the Anglo-Russian pianist the other day in the course of a review of another pianist's recital.

Speaking of the recent playing of the Australian William Murdoch, who has

found his place in the musical sun since the war began to focus the attention of the English public upon the artists within its own gates, the critic in question made this statement:

"It must be remarked that he tends more and more to dynamic extremes; that he is in danger of mistaking roughness for strength; and that if he does not

These are questions worthy of personal application by our American composers.

The London *Musical Standard*, too, makes a plea for something "different." It is prompted by M. Jean-Aubry's comments in *The Chesterian* on a new work by the Italian ultra-modern Malipiero, "Sette Canzoni," a stage work in which



Photograph by Underwood & Underwood

### MME. MELBA PRESENTS PRIZES TO LONDON CHILDREN

The Photograph Shows the Famous Diva with a Tiny Prize Winner at the Recent Salon Competition in London

pull himself up, his playing will degenerate into the sensationalism that has been the grave of Mark Hambourg's reputation as a pianist."

May the warning be taken to heart by some of the pianists now before the American public!

### Urge Composers to Devise New Forms

Why do not composers show more initiative in devising new art-forms? asks the *Monthly Musical Record*. They go on tramping in the well-worn paths, fearful of exploring the new country all around them.

"For chamber music and orchestra purposes any instrument may combine with any other. Why, then, do composers continue to use the same monotonous combinations? Why not invent new forms of art, as great musicians have always done, instead of idly following in the well-worn paths?"

the orchestra and a voice as well as a small chorus are the "real actors in the drama," while the visible action is carried out by "mute persons outlining what is conveyed by the musical part of the work."

The idea appeals, recalling as it does the delightful "Le Coq d'Or."

"We have had ballet with a singer," says the *Musical Standard*, "but in ballet the 'pantomime' is always—or nearly always—subservient to the actual dancing. Not nearly enough is done with the art of dumb show, and while the cinema silently runs the whole gamut of human emotion, and one man like Charlie Chaplin can hold the screen by himself for a whole film the stage has to rely upon voice or dancing, and except for 'L'Enfant Prodigue' or 'Sumurun' little has been accomplished in the way of wedding music to dumb show in such a manner that the result shall be harmony in the real sense of the word."

As for Malipiero's "Sette Canzoni," M. Jean-Aubry, who is beyond all doubt one of the most open-minded of present-day writers on music, has described it elsewhere—in the London *Musical Times*—as a very short opera comprising seven episodes which unfold themselves during the singing of seven songs, all action being undertaken by mimes. Malipiero has himself written the libretto of this work and the songs are old Italian airs which are to be found in his symphonic conceptions. Of it a critic wrote to M. Jean-Aubry after having heard it in Rome: "Since Moussorgsky no such music has been written; it has a power, an originality, a beauty of line really without example in modern music."

But "Sette Canzoni" is only one of two recent works by Malipiero novel in design. The other is "Pantea," which the composer calls a "symphonic mimodrama." It is written for a dancer, a chorus, an invisible baritone and an orchestra.

\* \* \*

### Paris Première of "Gismonda" Delayed by Strike of Seamstresses

A September première at the Paris Opéra Comique will be the first performance in the composer's native land of "Gismonda," the Henri Fevrier opera given here last winter by the Chicago Opera Company. The production was scheduled for the end of last May, but had to be postponed by a strike of seamstresses, which delayed the costumes.

Later the same institution will stage the première of "Lorenzaccio," an opera composed by Emile Moret, whose name is new to temples of lyric drama, though not entirely unfamiliar to pianists.

For the Opéra Florent Schmitt is to compose the music of a modern fairy opera entitled "Blanc et Noir" the text of which is now being written by Saint-Georges de Bouhélier.

\* \* \*

### Singer Offers Photograph in Exchange for Cheese Coupons

Chorus-singers in Switzerland may well cast longing eyes in the direction of Chicago, where a substantial increase in salaries has been granted the choristers of the Chicago Opera Company. The lot of the Swiss chorister is not an enviable one in these days of food shortage. Witness this advertisement that recently appeared in a Swiss newspaper:

"Jacot Robinoz, assistant chorister at the Grand-Théâtre, asks who would be willing to give him cheese coupons in exchange for his photograph as an Oriental prince. Bring offers to the janitor. But whistle because of the dog."

The naïve vanity disclosed would be ridiculous were it not for the pathos of the situation.

\* \* \*

### Revival of "Operatic Romanticism" in South Germany

An American newspaper man reaching London after a sojourn in Munich, Berlin and other German cities has been telling a London confrère that in Munich there is a strong movement in favor of the revival of "operatic romanticism," and that such works as Weber's "Eury-anthe" and Marschner's "Hans Heiling" have been brought forward again with what he calls "tremendous success." This however, does not seem to be to the detriment of the ultra-moderns, for whom he prophesies an even better chance than they had before the war.

The same authority, whose name is not given, reports that all through the war Verdi was extremely popular in Munich, "Falstaff" being a special favorite. There was no Puccini heard during the war years, but after the armistice was signed the Bavarian capital was plastered with posters announcing a monster Puccini-Leoncavallo-Mascagni concert.

\* \* \*

### Melba Sings at a Wedding

\* Dame Nellie Melba made an appearance in London the other day of a kind that has been rare in her long career—doubtless because of the prohibitive fee she has been in a position to command. She was the star musically speaking, at one of the most fashionable weddings of the London season at St. George's

[Continued on page 18]

MONSIEUR

# JAIQUES DALCROZE

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## ECHOES OF MUSIC ABROAD.

[Continued from page 17]

Church, Hanover-square. After the benediction had been pronounced she sang the "Ave Maria" from Verdi's "Otello."

## Massenet's Musical Cosmetics

Why should Massenet be the main constituent of the average French operatic repertoire? It is a condition difficult for the Englishman to understand, says Edward J. Dent in *The Athenæum*, because "our musical sympathies have always inclined more toward Italy and Germany than toward France, and in any case Massenet is certainly not a composer to be put on a level with Verdi and Wagner."

Yet, while no genius, Massenet, he notes, expressed the average French outlook on opera in a very characteristic way, and that is why Romain Rolland, criticising the early work of Debussy, parodies a well-known phrase and speaks of "ce petit Massenet qui sommeille au cœur de tout vrai français."

Aptly Mr. Dent points out that "in a Verdi opera there are often a number of

commonplace vulgar tunes, with what the purists call 'a touch of cosmetic'—and a very generous touch, too—toward the end. It is the emotional outburst of the cadence which in older days created the *cadenza*. Massenet in 'Thaïs' tries to write an opera consisting of nothing but these emotional outbursts. There is any amount of 'cosmetic,' but no face behind it."

Yet, "hopelessly second-rate as they are, Massenet's operas have, none the less, something to teach us," and the significant point is made that "it is perhaps only in French music that the second-rate is not merely bearable, but even charming in a certain way, because the French mind always insists on a clarity of style, finished workmanship and restrained feeling."

## Mascagni Conducts in Parma

Pietro Mascagni recently conducted the first of a special series of eight concerts to be given in Parma at the Teatro Regio during the early part of the summer. Guarnieri and Bernardino Molinari are other prominent Italian conductors engaged for the series. J. L. H.

## TACOMA CLUB CONCERT

## Fine Arts Studio Members Close Season—Choral Program of Merit

TACOMA, WASH., June 28.—At the closing soirée of the Fine Arts Studio Club, on June 26, a short review of the season's work was given by the president, Mrs. Frank Allyn. Piano groups by Mrs. E. Muehlenbruch-Doud and songs by Mrs. Sydney Anderson and Camilla Pessemier, with violin numbers by Agnes Lyon, were delightful features of the program. The closing number of Mrs. Anderson's group was the popular "Ode to the Rose," by Ferdinand L. Dunkley, Tacoma director and composer.

Unwilling that their piano work with John J. Blackmore, former Tacoma pianist and teacher, should be interrupted, pupils are removing to Chicago to continue their studies with Mr. Blackmore, who has taken a position at the Bush Conservatory of Music. The "Blackmore Colony" is the name adopted by the coterie of students from the Northwest, among whom are Frances Dodge and Belle Updegraff of Seattle, K. Virginia Tooker of American Lake, Gladys Boise of Kelso, Virginia Bethel of Portland, Ore., and Lorraine Chamberlain, Leotta Foreman and Katherine Zimmerman of Tacoma.

The final concert of the "Big Three" series was given in the auditorium of the First Lutheran Church, under the Dorcas Society auspices, on June 24. The Thule Male Chorus, Ladies' Chorus and a children's chorus of fifty voices, musical organizations giving the program, were assisted by Agnes Lyon, Tacoma violinist, and the Olympic Male Quartet of Camp Lewis.

Teachers presenting pupils in recital at the Temple of Music or in studio recitals during the past week were Mrs. Mary Humphrey King, voice; Julia Robbins Chapman and Katherine Robinson, piano; Mrs. Harry Micklethwaite and Katherine Rice, voice. A. W. R.

## MUSIC IN NEW BRITAIN

## Choral Society Elects Officers—Local Teachers Present Pupils

NEW BRITAIN, CONN., July 1.—The New Britain Choral Society held its annual meeting on June 25 and re-elected all of the old officers, as follows: President, John A. Lindsay; vice-president, Harry F. Hodge; vice-president, Laura Farrell; treasurer, N. G. Curtis; assistant treasurer, J. H. Jackson; secretary, Jean Cochran; assistant secretary, Ruth Schade; auditor, B. W. Clark; librarian, John F. Burns; board of governors, Arthur G. Kimball (chairman) A. J. Sloper, G. P. Hart, H. H. Wheeler, Stephen Robb, P. B. Stanley, C. F. Smith, H. C. M. Thomson, G. W. Traut, Dr. E. T. Froman and P. F. McDonough. After the election of officers, piano numbers were presented by E. F. Laubin, who was re-elected director, and tenor solos by Wesley W. Howard of Hartford.

The pupils of Harold Algot Sjolander gave a recital on June 24 at the Swedish Lutheran Church, ably assisted by Alva Bengtson, soprano. The pupils presented an interesting program in an efficient manner.

of July he makes his last appearance this season, playing at the last *Globe* concert. Mr. Berumen's annual New York recital will take place on Feb. 20, 1920, at Aeolian Hall, and several new Russian compositions will be played on this occasion.

## P. J. WEAVER HEADS MUSIC IN UNIVERSITY OF NORTH CAROLINA



Paul John Weaver, Chosen Head of Music Department in University of North Carolina

ST. LOUIS, MO., June 16.—Paul John Weaver, for the last four years supervisor of the music in the public schools of St. Louis, has been chosen by the University of North Carolina to the position of head of the department of music. The university, with this election, joins the list of colleges which recognizes music as an educational subject and offers instruction in it. The university was founded in 1793 and ranks very high among the southern colleges. Courses are to be offered in Theory, Harmony, History and Appreciation of Music, all to be accredited toward the bachelor degree. It is expected that a conservatory and special courses in music will develop soon.

Mr. Weaver is a graduate of the University of Wisconsin, having received his B.A. there in 1911, and having done about two years of graduate work there since that time. For the last four years he has been supervising music in the public schools of St. Louis, and has done much song-leading under the auspices of the St. Louis Art League and the local War Camp Community Service. He has been organist at the Ethical Society and the West Presbyterian Church, two of the best posts in the city, and has given numerous organ recitals here. He is a member of the American Guild of Organists.

## GODOWSKY CANCELS HIS SAN FRANCISCO CLASSES

## Pianist's Duties Elsewhere Prevent Carrying Out of Original Plan—Recitals of the Week

SAN FRANCISCO, July 1.—The "Master Classes" of Leopold Godowsky, which were to have opened yesterday, have been cancelled, owing to a call from England to which Mr. Godowsky will respond as soon as possible. A number of the pupils who had arranged for the classes here will join those in Los Angeles and have the benefit of a four-weeks' course at the master's home in that city.

Rosalie Houseman, a young San Francisco woman who has spent some time in New York and is fast gaining recognition as a composer, is spending her vacation here. While at home she will devote considerable time to the completion of songs and piano compositions. Among her songs already published are "Taps," "The Look," "Tara Bindu" and "The Rim of the Moon," the first of which is being sung by Louis Graveure with much success, while others are finding a place on the programs of other artists.

Several important recitals have been given during the week, notably one at the ballroom of the Palace Hotel on Saturday afternoon by piano pupils of Mme. Sidonia Erkley. Nineteen young people participated. Catherine Carver, aged nine, played the Mendelssohn Rondo Capriccioso surprisingly well and the same may be said of Katherine and Marie Clark, nine-year-old misses, and Alice McClelland, aged eight, each of whom while not appearing in such ambitious selections, displayed excellent technic and understanding.

A vocal recital of equal importance was given on Monday evening by pupils of Mme. Lillian Slinkey Durini when Alice Bradley, lyric soprano; Shirley Hoppin, dramatic soprano; Louis Leinbach, tenor; Cornelius Meuers, tenor; George Demetro, baritone, and Otto Casey, baritone, gave a fine program of solos and duets by various opera and song composers.

Anna Hymers presented four piano pupils in the Italian room of the St. Francis Hotel on Thursday when a program of Beethoven, Chopin, Debussy, MacDowell, Liszt, Seryabin, Poldini and Godard numbers was excellently interpreted by Selma Mayer, Helen Flannigan, Adele and Leach Goldstein.

Dorothea Mansfeldt presented fourteen promising piano pupils at Sorosis Hall on Tuesday evening. E. M. B.

## Mme. Valeri's Summer Plans

Mme. Valeri announced this week that she would spend her vacation at her country home in Neponsit, L. I., but would be at her New York studio, 381 West End Avenue, to teach on Monday, Tuesday and Friday of each week.

CHARLES CITY, IOWA.—The Minnesota State Band, under the leadership of A. L. Snyder, during its six-day tour of northern Iowa and southern Minnesota, stopped at ninety-five cities and towns and played 768 selections. This band has been organized for twenty-one years, with Mr. Snyder as director for fourteen years.

## Mme. Matzenauer Engaged POLAK for her Spring 1919 Concert Tour

## THE RESULT: Opinions of the Press

## MILWAUKEE SENTINEL,

APRIL 1, 1919

## DES MOINES REGISTER

MAY 22, 1919.

Emil Polak was the accompanist and deserves the highest praise for his extremely dextrous and musicianly work.

## Artistic Accompaniment.

Mr. Emil J. Polak, who provided the accompaniments, is an artist himself, and to him belongs part of the success of the evening. The Madame sang with an abandon and superb authority that indicated complete faith in the ability of her pianist.

## LEXINGTON HERALD

Saturday, May 10, 1919

Emil Polak, at the piano, proved capital. He played as musically as his star sang—which is saying a very great deal.

## Matzenauer's Opinion of His Work

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## A Band that Adds to Louisiana Musical Prestige



Louisiana State University Band of Baton Rouge, Frank T. Guilbeau, Director of Music at the University, Bandmaster

BATON ROUGE, LA., June 30.—The "L. S. U. Band" is one of the most important adjuncts of the Louisiana State University's musical department. It is a military organization, and as such is under the orders of the commandant, Lieut. Col. Smith, U. S. A., in charge of the military department of the University.

In addition to its strictly military duties the band serves as a community asset for the city Baton Rouge, as it gives weekly concerts on the Boulevard and plays for all civic parades. It also plays yearly at the State Fair at Shreveport and the New Orleans Mardi Gras parade and for other important func-

tions in the State. One of the most pleasant trips this season was to Memphis, where by special invitation it attended the Centennial celebration during May. In that city it had occasion to play a number of concerts and had most flattering receptions. It was under the direction of Prof. Frank T. Guilbeau.

## PLAN OPERA SEASON FOR PORTLAND, ORE.

Local Association to Present Standard Works — Lambert Forms New Bureau

PORTLAND, ORE, July 5.—The Portland Opera Association held a meeting this week and decided that grand opera would be given by them during the coming season. A number of the members of the association were in favor of producing lighter operas, suggesting those of Gilbert and Sullivan, and other light operas of a similar character, but after carefully considering and discussing the matter, the majority of the members voted for grand opera. Mrs. E. L. Thompson, president of the association, said: "The primary object of the asso-

ciation is educational, and the members prefer an opera which depends entirely upon its singing and musical excellence to make it a success rather than one which depends upon staging, costuming and action. Portland is unusually rich in splendid vocal talent, and being the musical center of the Northwest, should maintain a high standard in its local talent productions and programs. New York and other Eastern cities are just forming opera associations to give English grand opera at popular prices, and are waxing enthusiastic over them. Portland has had such an organization for six years, and we are justly proud of it."

Paul Petri, head of the vocal department of the Ellison-White Musical Conservatory, is busy with a big summer class of pupils in Portland and has another class in The Dalles, Oregon, a mixed chorus. Mr. Petri spent three days in The Dalles last week. During the time he was there the mixed chorus, under his leadership, gave an open air concert at the G. A. R. state encampment, which is being held there. The second evening he led a community sing-

ing, his leadership being such as to elicit very favorable comment. The Dalles chorus is making an excellent record and has caused a big revival of musical interest in Central Oregon.

Mr. Petri is also conducting a women's chorus at Hillsboro, Ore., which is giving him great satisfaction.

The Ellison-White Bureau is particularly well pleased with the success that is attending the preliminaries for the Godowsky Master Classes, which will be held in Seattle from Aug. 4 to Sept. 6. Communications are coming in to the bureau constantly asking for information and for places in the classes. These classes are rapidly filling up and that the great pianist will have all the students he can attend to, is generally conceded. Classes will be held in the assembly room of the Seattle Y. W. C. A.

Laurance A. Lambert, former manager of the Ellison-White Musical Bureau, has returned from New York and other Eastern cities and is now established in the Eilers Music Building, where he has organized the Western Musical Bureau. Mr. Lambert has gathered some strong associates around him, the bureau is well financed and next season will operate attractions throughout the Northwest and Canada. He has already completed arrangements for some good attractions and will make his announcements very soon.

Mrs. Lillian Jeffreys Petri, who is the head of the piano department of the Ellison-White Conservatory of Music, is visiting her mother, who has been seriously ill in Newark, N. J. It may be of considerable interest to know that Mrs. Petri was the first London correspondent for MUSICAL AMERICA, and has written a number of articles for different musical magazines.

Dr. Stuart McGuire sang at the Oregon Agricultural College commencement on June 10, and at the commencement of the North Pacific Dental College in the Auditorium on June 23. Dr. McGuire has a fine, big tenor voice. He is at present studying voice with George Tyler Taglieri.

Clara Myren, a young singer, is attracting much attention. Miss Myren has a beautiful soprano voice and is a pianist of unusual excellence. She is at present coaching with Otto Weddemeyer.

A petition signed by every member of the Portland Symphony Orchestra, asking the board of backers to reconsider its recent determination to withdraw support from the organization and to assume once more its financial affairs, was presented by Frank Eichenlaub, president of the orchestra, to Eric V. Hauser, president of the board of underwriters. The demands made by the board will be fully complied with. The orchestra and all Portland music-lovers are hoping for a happy termination of the difficulty.

A concert was given by the Unitarian Church choir on Thursday evening, June 26, in honor of Otto Weddemeyer, baritone soloist and director of the choir. Cadman's song cycle "Spring of the Year," was one of the most delightful offerings presented.

A luncheon was served on Monday afternoon, June 30, in honor of Mrs. George Bass, chairman of the Woman's Bureau of the Democratic National Committee. An elaborate musical program was a feature of the occasion. "Amar-ella" (Wayne) and "Twilight" (Glen) were sung by Mrs. Dudley Clark, soprano. Albert Kreitz, violinist, played the Sarasate "Faust" Fantasie. The aria from "Butterfly" was sung by Mary F. Neely, soprano. Rene Becker and Mrs. Ella Connell Jesse were the accompanists.

A public music service under the auspices of the American Guild of Organists, Oregon Chapter, was given in St. James' English Lutheran Church on Sunday evening, June 29. The choir director and organist is Mrs. J. Harvey Johnson.

Helen Calbreath and Mary Evelene Calbreath gave an interesting program on Friday evening, June 28, in the Lincoln High School auditorium. Those who contributed to the program were Mrs. E. C. Dalton, Charlotte Dabney, Virginia Dabney, Josephine Williamson, Eleanor Dabney, Beulah Brown, Doris Gramm, Kathleen Powell, Pauline Bondurant, Helen Cady, Evelyn Martin, Mildred Perry, Vivian Patterson and Frances Lewis. Mary Evelene Calbreath, who is the assistant of F. X. Arens in New York, will spend the summer in Portland. She played some excerpts from her own "Tone Pictures for Young People."

Students from the four departments of the Valair Conservatoire de Musique et Art Dramatique were presented in recital on June 20 and 21. The four departments, vocal, dramatic readings, piano and dancing were admirably represented by well trained pupils. Vocal students were Mrs. Fay Buchanan, Frances Rummelin, Bertha Gardner, and Geraldine Hansen; piano students, Geraldine Hansen, Barbara Young and Elizabeth Anderson; dancing, Helen Hurlburt, Bessie Bromberg and Frances Neinro.

Marie Soule, one of Portland's leading piano teachers, presented her young pupils in an interesting program on Wednesday evening, June 25, at the Lincoln High School. Miss Soule's program was not long and wearisome as is often the case with student recitals, but it was of excellent variety and no encores were permitted. Those who participated were Mrs. Louis G. Christian, Dorothy Hawkins, Lillian Burdett, Cleo King, Bernice Latimer, Grace Parke, Lucile Glover, Donna Roblin, Roy Goodman, Mollie Spevack, Eva Goldstein, Mollie Dubinsky, Elizabeth Martin, Hazel Weinstein, Elizabeth Abramson, Edna Wennerberg, Susie Michael, Gordon Aplin Soule, assisted by Harold Moore, baritone, and the Portland Etude Club orchestra.

Ethel Rand, one of the piano instructors of the Ellison-White Conservatory of Music, presented an interesting class in recital at the Conservatory on June 21. U. J. C.

## AWAITS ORGAN CONVENTION

Pittsburgh Prepares for the Three-Day Meeting of National Body

PITTSBURGH, PA., July 7.—Much lively interest is awakened as the time approaches for the convention here of the National Association of Organists, Frederick Schlieder, president, on Aug. 5, 6, 7 and 8. There will be organ recitals, five conferences on church music and questions relating to the development of the organist. Local plans are in the hands of Chairman Heinroth, Messrs. Boyd and Gaul, thus assuring a successful arrangement of all details that go toward making a successful convention. The sessions and recitals will all be at the Carnegie Institute, which is located in one of the finest civic centers of which this country boasts. William H. Oetting has been appointed chairman of the Committee on Information, and all inquiries should be addressed to him at 4259 Fifth Avenue.

The Organ Builders of America have also issued a call to hold their adjourned annual meeting at Carnegie Institute on Thursday, Aug. 7, at 10 a. m., and will be called to order by the president, John T. Austin. On Friday afternoon there will be a joint session with the National Association of Organists. It is hoped much good will result from this meeting between builder and player.

## EMMA ROBERTS

Mezzo-Contralto.

### "THE RECITALIST SUPREME"

IN SUMMING UP THE ACTIVITIES OF THE PAST CONCERT SEASON AMERICA'S LEADING CRITICS ACCORD HER A FOREMOST PLACE

JAMES GIBBONS HUNEKER (Critic of The New York Times), in an article entitled "HIGH LIGHTS OF THE MUSICAL SEASON," published in the July number of THE CENTURY MAGAZINE, writes:

"AMONG THE SINGERS IN CONCERT I MOST ENJOYED EMMA ROBERTS."

PIERRE V. R. KEY (Critic of The New York World), writing in "MUSIC AND MUSICIANS" in THE THEATRE MAGAZINE, says:

"EMMA ROBERTS'S FINE MEZZO PUT ANOTHER SPOKE IN THE WHEEL FOR AMERICAN SINGERS."

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Knabe Piano



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New York, July 12, 1919

## PATRIOTISM AND NOURISHMENT

Our English cousins set the world a noble example of artistic broad-mindedness throughout the war by an unresisted devotion to the music of the classic German masters. Even in the darkest days of the conflict, even when hostile airplanes rained death from the skies, it was possible in London and the provinces to hear performances of "Tristan and Isolde," of "Walküre," of "Tannhäuser," of the Mozart operas, while in the concert halls Wagner programs exerted their usual vogue and vocalists sang, as of old, the songs of Schubert, Schumann, Brahms, Franz, Wolf and the rest, merely substituting English translations for the original tongue. The whole open-visioned business put our deplorable chauvinism to shame and heightened one's respect for British fairness, taste and culture. But it now appears from London reports as if—the war being done—hysteria were beginning a belated rampage. We are assured by Gerald Cumberland that "attempts are being made in more than one quarter to keep all German music out of this country." The great body of the public has little sympathy with this state of things and, in Mr. Cumberland's keen words, "of course, in the long run the public gets what it wants."

Doubtless among the fermenters of the anti-musical propaganda are persons having axes to grind. Here and there may be heard lamentations that the cultivation of the German works will have the effect of retarding the recognition of British composers. This argument has much of the nature of a boomerang. British music has come to the fore during the war years to an unprecedented extent. The public has enjoyed abundant opportunity to acquaint itself with the domestic confections. If the slackening of patriotic obligations coincident with the restoration of peace suffices to relegate home-brewed composition to obscurity and so easily alienates popular interest, the fault seems rather to reside in that home-grown music than in the tyranny of classical persistence. The public "gets what it wants." If native music does not content the public it must be deficient in certain of those elements which make music vital and which the classics continue to purvey. Patriotism never floats compositions for any considerable period of time. It is not a consideration that normally sways the popular musical judgment to great lengths. If Beethoven continues to appeal more extensively than Bax or Bantock it is because Beethoven supplies something important that Bax and Bantock do not. And all the lamentations in the world over

the dominance of German music will not alter this square-toed fact. If English music gave the public what it wanted, the public, on its part, would be less eager for Bach, Beethoven, Schumann, Wagner than it shows itself to be.

A similar danger confronts us in America. Having forcibly suppressed what best nourished the musical constitution, we are running the danger of a deluge when the bars are once more let down. Then we may expect fresh cries of propaganda and lamentations that foreign masters are again usurping places won at such cost by our very own. But since "the public gets what it wants" in music, propaganda will have nothing to do with the case.

## IMPROVED SUMMER MUSIC

The successful inauguration of the Stadium Concerts last week, together with the excellent band concerts given on the Columbia University campus by Edwin Franko Goldman (not to mention occasional concerts in Central Park), prove that New York is not as badly off for summer music as it was a few years back. One recalls with pleasure the concerts given seven or eight years ago on the Mall by a fine orchestra under Arnold Volpe and Franz Kaltenborn when Arthur Farwell was supervisor of music in the parks. But these delightful entertainments were too short-lived and for another few years the city was, musically speaking, on the "dry" list. It was the so-called Civic Concerts which definitely turned the tide. They lasted only two years, but to their influence can be directly traced the present Stadium series. The Civic Concerts were at the best the first season at Madison Square Garden under the admirable Walter Henry Rothwell's leadership. Under a less capable conductor, with inferior programs and in surroundings much less favorable, they did not, in their second year, reach the popularity which had been theirs the preceding summer. Last year came the open-air orchestral concerts in the Lewisohn Stadium. The programs were limited and not satisfactory, owing to the influence of certain directors whose "patriotism" compassed the elimination of the classic masterpieces of Beethoven, Wagner, Schubert and the others. This year the concerts are freed from that handicap, but, as before, the series enjoys the advantage of Metropolitan Opera affiliations and can, consequently, offer artists from that lyric temple, together with a chorus, to lend variety to the events.

In the case of these, the Goldman and the Park concerts, the attendance has amply justified the pains taken by the projectors. Overfed music-lovers, surfeited in winter time, may long for a respite during the heated term, but their case is that of the minority. Music in summer—the best as well as the frothiest—is an entirely logical proposition. The problem has not been thoroughly solved as yet. But the Juilliard Foundation will probably contribute toward the ultimate solution. Then may be accomplished things looking toward the establishment of summer opera, summer vocal and instrumental recitals, summer oratorio, even summer chamber music. New York has progressed in the idealization of its hot weather diversions. But there is room for much improvement.

## "SONG-POEMS WANTED"

MUSICAL AMERICA inaugurated in a recent issue a series of special interviews to be secured by members of its staff with the editors of prominent music publishing houses in this country. Unless we err, this is the first time that the public has had an opportunity to hear what the men who choose the music that is published each year in America have to say about the material submitted to them. Their viewpoint is naturally vital and it will be illuminating for our readers to observe the many types of music sent in for publication and the characteristics of the various houses. Incidentally they will have an opportunity to appreciate what an onerous task is imposed on these splendid musicians, many of them creative artists themselves, who pass on the thousands of manuscripts submitted. Carl Engel, the distinguished editor of the Boston Music Co., in his recent interview, spoke of the pernicious trade which is plied by "mail-order music tailoring shops" which advertise in the national magazines, requesting amateurs all over the land to send in their music or poems to be published. The advertisement reading "SONG-POEMS WANTED" has often been seen and is still to be seen in many a magazine of established influence. Unsuspecting amateur poets and amateur composers are led to believe that they can make a fortune out of a song, if they will but send it to these shops to be arranged and published. The studio then goes through the form of submitting the generally wretched product to legitimate publishers. It is almost needless to add that such wares are invariably returned.

The amateur composer has, nevertheless, paid the studio for sending it around; he is charged for that and for the arrangement of his manuscript. These manuscripts flood the mails. They make the music editor's

task a very big one in the weeding out of the trash that has no place in his publicational scheme. Mr. Engel has done well to call attention to this. The United States Post Office Department might also well be reminded of the practice. There is, we believe, a law against using the mails for illegitimate purposes.

## PERSONALITIES



Photo by Bain News Service

## Guiomar Novaes in Writing Mood

With "all those brother and sister," as Guiomar Novaes once quaintly referred to her family, in Brazil, of which she is the seventeenth, naturally one must do much correspondence; in the above picture we see the young piano star discharging that duty. Just at present it isn't necessary for Miss Novaes is spending the summer with her family.

**Auer**—At an interview given not very long ago, the famous Russian teacher was asked, "wonderingly," as the scribe said, on noting the intense activity of the veteran teacher: "How old are you?" "You should say, 'How young are you?'" Professor Auer chided. Then, nonchalantly, "Seventy-three."

**Hugo**—The wife of John Adam Hugo, whose opera, "The Temple Dancer," received its first hearing last March, at the Metropolitan, was formerly his pupil, and is said to be a musician of no small talent. Besides her piano instruction with Mr. Hugo, she has had a number of years of voice culture, studying with Walter Arnold Hudson and with Susan Hawley Davis.

**Bauer**—This year marks the twenty-third anniversary of Harold Bauer's first public appearance. An audience at the Salle Erard in Paris gave him his first plaudits on January 25, 1896. He has appeared since then in every quarter of the globe, saving perhaps the North and South poles. Before beginning the twenty-fourth year of a wonderful history, the pianist will take his usual summer's rest at Seal Harbor, Maine.

**Sweet**—Reginald Sweet, the young American composer, whose songs and orchestral compositions are gaining recognition from leading artists and conductors, will continue to work on his new symphony during the summer at Mt. Kisko in the Berkshire Hills. Three of Mr. Sweet's compositions were selected last winter, by Josef Stransky, the conductor of the Philharmonic Orchestra, to be played at one of the Carnegie Hall concerts.

**Muzio**—Being snowbound recently for three days in the Andes was the latest experience of Claudia Muzio of the Metropolitan Opera Company. Nothing daunted, however, the brilliant young soprano went on to Buenos Ayres, where she has just begun her season at the Colon Opera House. Reports indicate that she made a great impression on the South Americans. Her initial appearance was in Catalani's "Lorelei."

**Herbert**—To the representative of a Philadelphia paper, Victor Herbert recently remarked, so we are told, that he "feels it in his bones he's going to compose an Irish song that'll set all the Harps hummin' and whistlin'." It would seem that the recent enthusiasm for the Irish loan has stirred the composer. "No matter what the weather is," he says, "a body can have the sunshine in his soul if he gets the right inspiration."

**Ardini**—Miriam Ardini, soprano, of the Boston Opera Company, sang for the United Community Club of "former Italians, now Americans," some time ago. The singer refused any payment for her singing, but three Italian artists members, according to the New York Globe, asked the privilege of painting her picture. Mme. Ardini will be given her choice of the three pictures to keep. Another will probably be hung in the club rooms on East Sixty-fourth Street.





## POINT AND COUNTERPOINT

BY CANTUS FIRMUS

WHY not follow the example of the sports writers and print advance stories of concerts in the approved style? Chauncey Dot's recital might be heralded like this:

**DOT'S STATEMENT:** I am in the pink of condition and feel confident that my audience will acclaim me as the greatest tenor of the day.

**HIS MANAGER'S STATEMENT:** Chauncey was never fitter. He can last the two hours without winking an eye. I'll stake my last dollar that he'll be a winner.

**ALEX. NOTED MUSIC CRITIC:** I have grave fears about Mr. Dot's condition. Dissipation tightens the vocal cords and, from what I have heard, Mr. Dot has been on a steady diet of 2.75.

**HIS PRESENT VOCAL TEACHER:** Mr. Dot's perfect method of breathing, his remarkable interpretative powers and his clear enunciation make his success an assured fact.

**A FORMER VOCAL TEACHER:** Mr. Dot doubtless has the right material, but what is a voice without the proper kind of guidance? Moreover, Mr. Dot has rarely displayed intelligence, and nowadays this is a prerequisite for the concert platform. What a shame that this promising youth is doomed to a stupid future and sure failure at his coming concert!

\* \* \*

### Conducting Liszt Via Burselon

TEACHING music by correspondence is now a fixed institution. For a dollar a week and fifteen minutes' pleasant daily practice (to quote the advertisements) you may become a Godowsky, a Maud Powell or an Edwin Franko Goldman. Another two bits will give you a course in boxing, composition or theory. Or conducting. William H. Humiston has just discovered a delicious adv. of this class:

"One of the big 'movie' houses in Chicago is featuring an excellent orchestra of twenty-five men," explains the advertiser. "The leader of the same is a young fellow who has just finished my Course in Directing, and I slipped into the theater the other night to watch his work. He had ample opportunity to display his ability with his instrumentalists—and especially so with the numbers he directed. Among other selections he used the first two movements of Liszt's Sec-

ond Rhapsody, and he had every performer there on the job. Played it so well together that it sounded like ONE man performing it on a pipe organ. Then he played some movements from the opera, 'Erminie' and when he came to that little pause in the *Allegretto* he actually stopped them all at once—and then started them all at once again."

And you may learn all this by mail!

\* \* \*

### A Really Veracious Concert Notice

[By J. A. H.]

A SMALL and apathetic audience ignored the singer as she came upon the stage badly dressed in an ill-fitting gown of old-fashioned cut. From the first she made it plain that her program was as ill-prepared as it was ill-chosen, and, furthermore, the singer showed not the slightest understanding of the dramatic significance of what she was singing about. Vocally, her work exhibited all the worst features of a poor method and it is safe to predict a short and dull career for her upon the concert stage.

\* \* \*

### An English Story and a Good One at That

CECIL FORSYTH, the distinguished English composer and *litterateur*, related this story at a little gathering in New York a few nights ago:

"A girl once sang a song where she asked, in the first line of the chorus, 'I wonder if he'll miss me?' and she sang it with more force than expression or sweetness; in fact, she was slightly off the key. As she sang the first verse there was a restless shuffling of feet, the chorus brought out a buzz of voices.

"The second verse did not add to the interest but increased the noise. She reached the chorus in safety, and once more noisily inquired, 'I wonder if he'll miss me?' A man in the gallery said, 'If he does he never ought to be trusted with a gun again!'"

\* \* \*

THE *Morning Telegraph* refers to Ernest Davis as "the Jess Willard of tenors." As we go to press before the day of the Willard-Dempsey bout in musical Toledo we anxiously wait to know how Mr. Davis will take this paragraph.

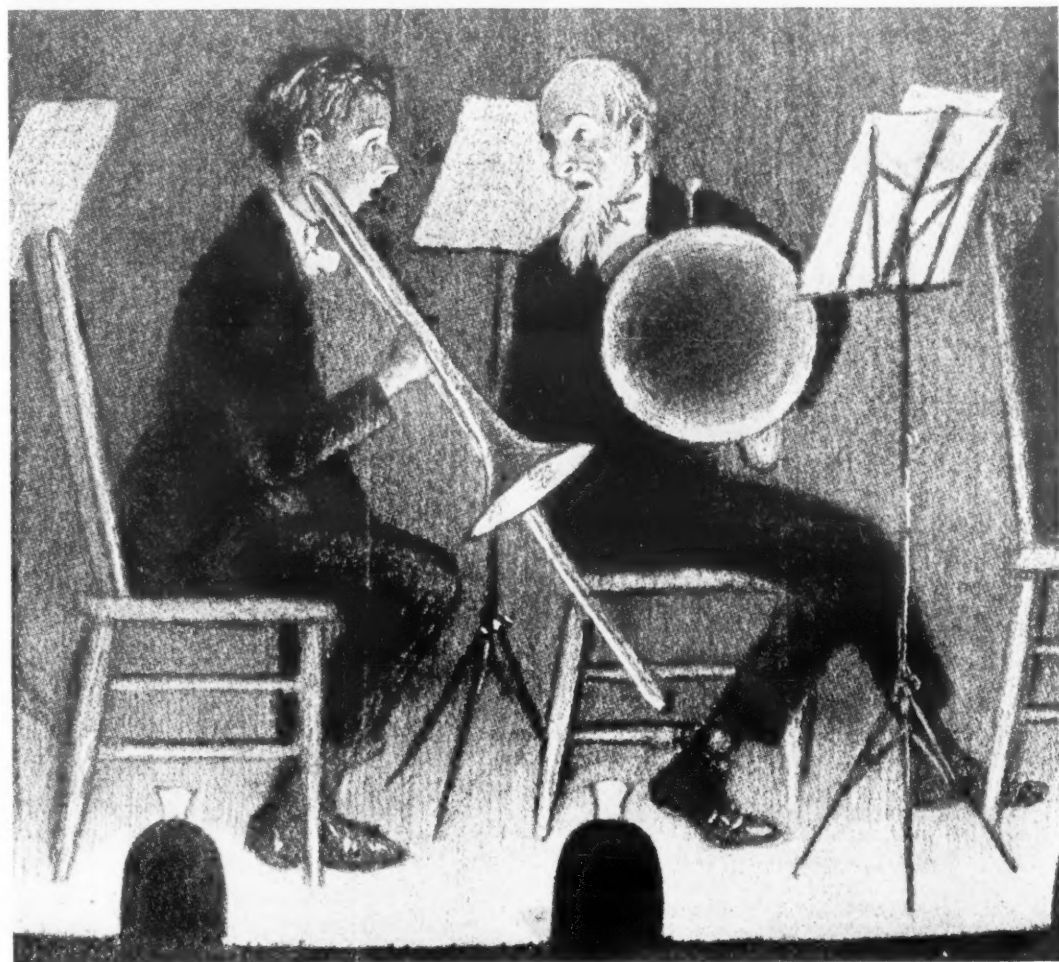
\* \* \*

### The Great Songs and Choruses of Beethoven's Fifth Symphony

REFERRING to the performance of the Beethoven Fifth Symphony the New York *Globe* at the Stadium in an editorial declares:

"The great fundamental songs and

## ART MUSIC IN THE PROVINCES



Clarence W. Anderson in "Film Fun"

### Incidental Music at the Milk (Ga.) Movies

THE TROMBONE: Hey, Si, what do we play during the chase after the highwaymen?

THE HORN: The "Grand Gallop."  
THE TROMBONE: Gosh! I just played that!

\* \* \*

### More Exam. Questions

Dear Cantus Firmus:

This answer was given in an examination conducted by the Wichita College of Music:

QUESTION: How is the use of the damper pedal indicated? Answer: By the word *Leo*, which means, mash it down. A little thing like a doughnut with spines on it means, take your foot off.

T. L. K.

Wichita, Kan., June 29, 1919.

\* \* \*

### How About Long Ears?

"DOES anatomy make a musician?" asks Mrs. Sprague of Newark, Ohio, enclosing this item:

"I should like to have Mary take music lessons of you, Miss Brown," said a mother recently. "I think she ought to play very well, she has such long fingers."

\* \* \*

A little paper in the West has started a column and headed it "Counterpoint." Why not "Imitation"?

### Extraordinary Development of Modern Efficiency!

EXTRACT from concert notice: "... and some excellent ensemble of four-part voices deserves commendation."

Query: "Can they also be used in solos, duets and trios?" Also, please advise concerning effect in florid counterpoint.

J. A. H.

\* \* \*

[Lifted from the Rochester Times]

TWO American Negro soldiers were discussing musical instruments.

"Yar," said one, "I'se gwine ter git me a eucaliptus."

"A what?" queried the other.

"A eucaliptus—dat's a musical instrument, fool."

## CONTEMPORARY :: AMERICAN MUSICIANS

No. 74  
FREDRIC FRADKIN



Fredric Fradkin

FREDRIC FRADKIN, violinist, was born in Troy, N. Y., April 2, 1892. He began the study of violin when he was five years old, working successively in New

York City with B. Jarrow, Henry Schradieck, Max Bendix, Sam Franko and Leopold Lichtenberg. When he was nine years old he was soloist with the American Symphony Orchestra. He went to France in 1904, studying under G. Remy in Paris. He entered the National Conservatory in Paris in the class of A. Lefort, 1907. Received the first unanimous prize at the Conservatoire, 1909, the

only American violinist ever to have received this distinction. From 1909-10 he was concertmaster with the Bordeaux Opera Company Royau, France, and the following year held the same post with the famous Louis Ganne Orchestra in Monte Carlo. Following this he devoted a short period to study under Ysaye. Returning to America, in 1911 he was soloist with the New York Philharmonic under Mahler, being the last soloist to appear under this conductor. Went back to Europe and toured England, 1911-12; from 1912-13 was concertmaster with the Wiener Concert Verein, Vienna, making a second tour of England the following year. He returned to America in 1914, having had a European concert tour canceled because of the war. He was concertmaster of the Russian Symphony Orchestra, 1914-15, and held the same post with the Diaghileff Ballet, 1915-17. He is now concertmaster and soloist with the Boston Symphony Orchestra, since 1918, being the only American to have held this post. Makes his home in Boston.

## THE MUSICAL ALLIANCE OF THE UNITED STATES (INC.)

JOHN C. FREUND, President

MILTON WEIL, Treasurer

FOUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to the Secretary, 501 Fifth Avenue, New York

Checks, Post Office and Express Orders should be made payable to the Musical Alliance of the U.S.

Depository: Bankers Trust Company



## LAWRASON DISCOVERS NOTABLE TALENT IN KANSAS CITY SINGER



© Nixon-Connelly Studios

Grace Nelson, Soprano

Arthur Lawrason, the vocal teacher, who is largely responsible for the success of a number of popular stars in the light opera field, is elated over the discovery of a new talent and incidentally a very charming personality—Grace Nelson of Kansas City. It appears that Wendell Heighton, the Minneapolis manager, heard Miss Nelson sing in the Hotel Muehlbach, in Kansas City, and was so impressed with her talent that he introduced her to Mr. Lawrason, who was in the West last year training soldiers how to sing.

Mr. Lawrason heard Miss Nelson sing and decided that, with the proper development, her art would bring her into national prominence. Accordingly the young singer came to New York in the fall and has since been studying with Mr. Lawrason. In the meantime she has been singing in the theaters of the Orpheum Circuit, presenting such numbers as the bird aria from "Pagliacci" and a group of art songs with remarkable success. William Wade Hinshaw, director of the Society of American Singers, recently heard Miss Nelson and immediately engaged her to make her debut next season with the society as *Santuzza* in "Cavalleria Rusticana" and possibly in "Thaïs."

"Light opera offers a wonderful field for talented singers to-day," said Mr. Lawrason to a MUSICAL AMERICA man. "I am in touch with a number of producers and they tell me that there is a big demand for good voices."

Miss Nelson studied in Kansas City under Edna Forsythe, whom Mr. Lawrason gives credit for excellent preparatory training.

## NOTES OF THE CHICAGO STUDIOS

More than ordinary interest appertained to the concert of the Chicago Musical College in Ziegfeld Theater Saturday morning, for there were represented on the program the winners of the scholarships offered by Prof. Leopold Auer, Percy Grainger, Oscar Saenger and Herbert Witherspoon.

A successful recital was given Friday evening in the Recital Hall of the Chicago Musical College by Hazel Harris, student of Mme. Geneva Johnstone-Bishop.

Clarence Eddy and Percy Grainger were the first of the illustrious quintet engaged by the Chicago Musical College to teach during the summer session to arrive in Chicago.

Never in the history of the Chicago Musical College has the summer session been as crowded with students as now. From the most distant parts of the United States students have come to take advantage of the instruction given by Auer, Grainger, Witherspoon, Saenger and Eddy as well as by those distinguished musicians who make up the permanent faculty of the institution.

Irene Dunne, student of Edoardo

## Pupil of Edwin Hughes Winner in Young Artists' Contest

Edwin Hughes has received news that his pupil, Arthur Klein, has been announced the winner of the Young Artists' contest for pianists at the biennial festival of the National Federation of Music Clubs held at Peterborough, N. H., the summer home of Edward MacDowell. The contest was a nation-wide one and Klein competed with the other winners of the various division competitions playing as his three numbers the Fantasia and Fugue in G Minor of Bach-Liszt, the Ballade in A Flat of Chopin and the "Witches' Dance" of MacDowell. Mr. Klein was a member of Mr. Hughes' class at the Institute of Musical Art, from which he was graduated last month, taking the artist's diploma with honors. He has appeared a number of times publicly, both in New York and elsewhere, and has played four times with orchestra of the Institute of Musical Art at Aeolian Hall, once with the Young Men's Symphony Orchestra under Arnold Volpe and once in Newark under the leadership of C. Mortimer Wiske. Mr. Hughes is at present busy in New York with a large summer class, composed of pianists from all parts of the country. He will leave the city later for his vacation and to prepare his programs for the coming season. He will be heard in New York twice during the early part of the season, as soloist with the Philharmonic Orchestra in Carnegie Hall and in recital at Aeolian Hall, and he is already booked for a number of out-of-town dates.

## Negro Spirituals Eloquent Sung in Harrisburg Festival

HARRISBURG, PA., July 5.—The big Jubilee Sing given last Tuesday at Island Park by the colored people of this city and Steelton, under the auspices of the War Camp Community Service, was an event of importance in the musical history of Harrisburg. While the singing of the trained choruses gave real pleasure, the real feature of the evening was the singing by the combined choruses of one thousand voices of the Negro spirituals under the direction of Mrs. Florence Ackley Ley. The beauty of these songs is always deeply felt, but when they are sung by a large number of Negro singers there is nothing in choral work that can surpass them in the richness of tone that is brought to them. Part One of the program was as follows: "America," by the Children's Chorus, under the direction of Joseph C. Duffan; "Bridal Chorus," from "Rose Maiden," conducted by John H. Baker; "Hark, the Bells Are Wildly Ringing," to the tune of "Annie Laurie"; "Be Not Afraid," from "Elijah," Mendelssohn, under the direction of Charles F. Howard of Steelton. Part Two comprised the following spirituals: "Want to Go to Heaven When I die," "Lord, I Want to Be a Christian," "It's Me," "Old Black Joe," "Steal Away to Jesus," "Swing Low," "The Star-Spangled Banner." L. H. H.

Jacob Kalich, owner of the Jewish Grand Opera House of Boston, and Mollye Picon of Philadelphia, formerly of the Orpheum Theater Company, were married on June 30 at Philadelphia.

# What It Means to Maintain the Largest Musical News-Gathering Force in the World

Within the past few weeks MUSICAL AMERICA has engaged two more eminent musical writers as correspondents. Gerald Cumberland, the distinguished English critic, now writes weekly reviews of London's music for MUSICAL AMERICA; Bernardo G. de Candamo, noted Spanish critic of Madrid, has also been added to our staff.

The addition of these critics will give still greater strength to MUSICAL AMERICA'S extensive European organization. Every country in Europe—France, Italy, Switzerland, the Scandinavian countries, Holland, Russia—and every other part will be found to be well represented in MUSICAL AMERICA.

Not even Japan is neglected, for we have just appointed a representative in this newly found musical land.

South and Central America and Mexico are also making important advance musically. The news-gathering organization of MUSICAL AMERICA extends throughout the Latin-American countries.

As for our own United States, as every musician knows, MUSICAL AMERICA covers every section. Trained recorders of musical events write or telegraph their reports every few days. In the larger cities MUSICAL AMERICA maintains branch offices for the convenience of its friends.

**In all, MUSICAL AMERICA has 157 correspondents in the United States alone—more than all other musical weeklies combined.**

Every bit of musical news in the world is comprehensively reported in MUSICAL AMERICA; the premiere of a new opera in Italy, the first performance of a new symphony in Paris or Vienna, the wedding of a distinguished singer in Java, the "first time" of a symphony in New York or San Francisco.

## MUSICAL AMERICA

Edited by John C. Freund

501 Fifth Avenue

New York City



## ANN ARBOR ELECTS WILLIAM WHEELER TO TEACH VOCAL WORK



William Wheeler, Head of the Vocal Department in Ann Arbor University School of Music

ANN ARBOR, MICH., July 2.—The Ann Arbor, Mich., University School of Music has just announced the engagement of Mr. William Wheeler, of New York City, as head of the Vocal Department, beginning with the academic year in October.

Mr. Wheeler has won a reputation as concert artist with the leading orchestras and musical societies in this country. He has appeared frequently in the large cities of the United States and has sung at many of the most important festivals. For a number of years his professional headquarters have been in New York, where he has filled several of the leading church positions, notably that of St. Bartholomew and Temple Emanuel. His recitals of Old Italian Songs and of other schools have attracted wide attention. Associated with him in this capacity has been Arthur Whiting, who has contributed the accompaniments and instrumental numbers of the times. He is also well known as a choral conductor and has won a wide reputation as a teacher, included among his students being many New York professional musicians. He is a college graduate and is thus conversant and in sympathy with the ideals and traditions of an educational center such as Ann Arbor. He possesses a lyric tenor voice of exceptionally pleasing quality which he handles in taste and with good musical sense.

Mrs. Wheeler is also a musician of note as is attested by the long list of Victrola Records which both artists have made singly and in duet form.

### "The Mikado" Well Sung in Atlanta by Local Talent

ATLANTA, GA., July 3.—Gilbert and Sullivan's "The Mikado" was presented here recently by local talent, with such success that music lovers of the city are seriously considering the formation of a permanent opera company. Given for the Joseph Habersham Chapter of the D. A. R., under the general direction of Mrs. W. L. Peel, the opera was played before an audience of over 3000. Frederick Dorrance was heard as *Koko*, Frank Cundell as *Nanki Poo*, Charles Chalmers as *Poo*, Hazel Whitney sang *Yum Yum*, and Mrs. Paul Gardner McCurda, *Pitti Sing*. The personnel of the direction was as follows: Musical director, Cecil Poole, accompanists, Ben

J. Potter and Charles M. Sheldon, Jr.; technical director, Lucien York; director of dancing, Mrs. W. C. Spiker; stage general manager, Mrs. W. L. Peel; decorator, John C. Mackie, and electrician, Harold H. Kelley. L. K. S.

### MUSIC CLUB SPONSORS SINGS

Watertown, N. Y., Musicales Take Great Interest in Community Music

WATERTOWN, N. Y., July 5.—In May, 1915, John C. Freund, Editor of MUSICAL AMERICA, came to Watertown under the auspices of the Northern New York Federation of Women's Clubs, and gave an address. The effect of Mr. Freund's talk has been far-reaching and Watertown is still endeavoring to live up to the ideals and the plans which he laid out.

The incorporated Morning Musicales play an important part in the musical life of the city and to this organization is due the credit for the success of the community movement. The first year the music committee of the Federation existed was the year Mr. Freund was the speaker. The second year, Harry Barnhart attended the convention and conducted a sing which introduced the idea into this territory. The following year, Mrs. David Allen Campbell was the speaker.

The past winter, the Morning Musicales took up the idea and held four sings under the leadership of Mrs. Paul Whitney of Potsdam, N. Y. On May 26 Mrs. Whitney conducted a sing for the Northern Federation which was remarkably successful, and on June 2 another sing was held in the Olympic Theater, attended by 2600 persons.

With the coming of the warm weather, the sings have been transferred to City Park and have had an enormous attendance on each occasion, and they will be continued during the Summer. The expenses have been met by Elliott K. Harroun.

At each meeting there is a speaker who makes a short address. Those heard so far have been Prof. Emery W. K. Wicks of Syracuse, formerly principal of the Watertown High School, and Bishop Charles Fiske of the Diocese of Central New York. G. W. R.

### Establish Acoustics Department at the U. S. Army Music School

A department of acoustics has been created at the U. S. Army Music School at Governors Island, N. Y., by Capt. Arthur A. Clappé, the principal, and

## Alice Nielsen

Alice Nielsen, who has won two continents with her superb soprano, is probably the only prima donna who has scored equal success in all three domains of vocal expression—grand opera, comic opera, and concert.

Her Western tour, from December 1 to January 31, will be under the management of Laurence Lambert. The West will welcome this truly American artist.

COLUMBIA GRAPHOPHONE COMPANY  
New York

London Factory: 102 Clerkenwell Road, E. C.



Alice Nielsen makes records for Columbia exclusively. Any Columbia dealer will gladly play the following records for you. Hear them, and judge for yourself what joy this music would bring into your home.

### A Few Suggestions

Faust, "Le Roi de Thule" . . . . . A-5247  
Carmen, Michaela's Aria . . . . . 12 in. \$1.50  
Annie Laurie . . . . . A-5245  
Kathleen Mavourneen . . . . . 12 in. \$1.50  
The Last Rose of Summer . . . . . A-5283  
Home, Sweet Home . . . . . 12 in. \$1.50  
Madame Butterfly. Ancora un passo . . . . . A-5250  
Madame Butterfly. Un bel di vedremo . . . . . 12 in. \$1.50

New Columbia Records on sale the 10th and 20th of every month

# Columbia Records

Lieut. William White, the associate principal. The new department will be conducted by Prof. Manuel Comulada, who is a graduate of the Institute of Musical Art and who was a pupil of Capt. Clappé

for some time. Professor Comulada is illustrating his lectures on the subject with physical apparatus, using in connection with his illustrations Capt. Clappé's text-book.

## Under the Auspices of the Music League of the People's Institute Open Air Symphony Concerts

Every evening (including Sundays) from June 30 to August 23, inclusive, at the LEWISOHN STADIUM, College of the City of New York, 137th Street and Amsterdam Avenue.

### THE STADIUM SYMPHONY ORCHESTRA

(80 Men)

ARNOLD VOLPE, Conductor

### SOLOISTS FOR THIRD WEEK

Sunday, July 13:  
EDNA DE LIMA, Soprano;  
CLARENCE WHITEHILL, Baritone.

Monday, July 14 (Bastille Night):  
ANNA FITZIU.

Tuesday, July 15:  
ZANCO DE PRIMO, Tenor;  
EARLE TUCKERMAN, Baritone.

Wednesday, July 16:  
HENRY HADLEY, conducting several of his own compositions;

INEZ BARBOUR, Soprano.

Thursday, July 17:  
BEATRICE RAGSDALE, Pianist.

Friday, July 18:  
MARIE LOUISE WAGNER, Mezzo-soprano;  
STADIUM QUARTET.

Saturday, July 19:  
FLORENCE MACBETH, Soprano.

Chorus of forty from the Metropolitan Opera, under the direction of William Tyroler

The programs will include symphonies and symphonic works by the great masters of all schools: Beethoven, Brahms, Schubert, Cesar Franck, Dvorak, Tchaikovsky, Rimsky-Korsakoff, Rachmaninoff, Borodine, Berlioz, Saint-Saëns, Debussy, Dukas, Massenet, Liszt, Moussorgsky, Glazounoff, MacDowell, Hadley, Chadwick and others, as well as operatic selections and works of a lighter character appropriate for summer programs.

There will be vocal and instrumental soloists of rank on practically every evening throughout the summer. The general arrangement of programs is as follows:

Mondays and Thursdays, Symphony Nights; Tuesdays and Fridays, Opera Nights; Wednesdays, Saturdays and Sundays, Miscellaneous Programs.

There are eight thousand seats at 25c, 50, and \$1.00

Tickets for sale at the Stadium Box Office and at the Metropolitan Opera House (39th Street entrance)

In case of rain, concerts take place in the Great Hall of the College, 140th Street and Convent Avenue.



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PITTSFIELD, MASS., Marjorie E. Miller, Eagle Publishing Co.  
PORTLAND, ME., Alfred Brinkler, 104 Park St.

PORTLAND, ORE., Mrs. N. J. Campbell, 237 Martillo St.  
POUGHKEEPSIE, N. Y., Dorothy B. Comstock, 425 Main, Vassar College.

PROVIDENCE, R. I., Allan Potter, 53 Haskins St.

READING, PA., Walter Heaton, 512 Buttonwood St.  
RICHMOND, IND., Forrest Davis, "The Richmond Palladium."

RICHMOND, VA., J. Watson James, Jr., 12 E. Grace St.  
ROANOKE, VA., Gordon H. Baker, 503 15th Ave., S. W.

ROCHESTER, N. Y., Mrs. Mary Ertz Will, 163 Saratoga Ave.  
ROCKFORD, ILL., Helen Fish, "Daily Republic."

SACRAMENTO, CAL., Orley See, 2310 J St.  
SAGINAW, MICH., Charles H. Cummings, "Daily News."

SALT LAKE CITY, UTAH, Mrs. Zora Shaw Hoffman, No. 12 Eagle Gate Apts.  
ST. JOSEPH, MO., Herbert F. McDougal, "Gazette."

ST. LOUIS, MO., Herbert W. Cost, Third National Bank Bldg.

ST. PAUL AND MINNEAPOLIS, MINN., Mrs. Warren Briggs, 117 Mackubin St.  
SALINA, KAN., Vera Brady Shipman, "Daily Union."

SAN ANTONIO, TEX., Mrs. Clara D. Madison, 210 Augusta St.  
SAN DIEGO, CAL., William Frederic Reyer, Carnegie Apts.

SAN JOSE, CAL., Marjory M. Fisher, 715 Hedding St.  
SAVANNAH, GA., Edna Cushman, 101 E. Jones St.

SCHENECTADY, N. Y., Lillie Esther Taylor, 1226 State St.  
SCRANTON, PA., Mrs. C. B. Penman, 526 Quincy Ave.

SELMA, ALA., Anna Creagh, 1144 First Ave.  
SHREVEPORT, LA., Miss de Vecmon Ramsay, 1605 Stevens Ave.

SIoux FALLS, S. D., O. H. Anderson, 422 W. 14th St.  
SIoux CITY, IA., Frank E. Percival, 717 Jones St.

SPARTANBURG, S. C., Mrs. J. D. Johnson, Box 106.  
SPRINGFIELD, MASS., Ernest Newton Bagg, P. O. Box 817.

SYRACUSE, N. Y., Laura Van Kuren, 615 James St.  
TACOMA, WASH., Mrs. A. W. Ray, 2720 Tacoma Ave.

## SCHUMANN-HEINK IN TACOMA

### Diva Gives Special Program for Red Cross Hospital Patients

TACOMA, WASH., June 21.—Mme. Ernestine Schumann-Heink gave a special program for the patients and convalescents in the Red Cross Hospital at Camp Lewis during her recent Tacoma visit, when she opened the summer festival series of concerts in the Stadium. "Danny Boy," the Irish love song, was the favorite among numbers sung for the soldiers in each ward. Also Ross's "Dawn in the Desert" and songs by Carrie Jacobs Bond. The Camp Lewis recital was arranged by J. H. Colton, associate field director of the American Red Cross. Among decorative medals Mme. Schumann-Heink wore a Red Cross service badge, denoting more than 100 appearances in military hospitals.

Frederick W. Wallis, Tacoma baritone and director of the Ladies' Musical Club Chorus, presented a number of his vocal pupils on June 20 at the First Congregational Church in one of the most artistic song recitals of the closing season.

A. W. R.

### Aurelio Giorni Sails for France—Returns Next Season

Aurelio Giorni, the Italian pianist, was among the passengers on the Nieuw Amsterdam, sailing on July 2 for Boulogne. Mr. Giorni plans to spend the summer in Switzerland, returning about Sept. 20, after which time a busy season will begin for the young artist.

Among his other engagements Mr. Giorni has booked recitals at Aeolian Hall, New York, both as piano soloist and in a program devoted entirely to his own compositions. In the latter he will have the assistance of well-known artists on ensemble. His Sonata, for piano and cello, which won so much admiration last season, will again be given.

### Grand Rapids Hears Trio of Artists

GRAND RAPIDS, MICH., June 25.—Under the auspices of the Women's Christian Temperance Union, two recitals were given at St. Cecilia Auditorium by Betsy Lane Shephard, soprano; Sara Gurowitsch, cellist, and Eleanor Foster, pianist. Miss Shephard has a compelling personality and a good voice, which is colorful and vital. Her French songs were especially lovely. Seldom has Grand Rapids had the pleasure of hearing such a splendid artist as Miss Gurowitsch. Her tone is clear and sweet, and she has abundant technique. Miss Foster supplied the accompaniments satisfactorily for the artists. The whole program was most enthusiastically received.

E. H.

### Willy Thelen Conducting Summer Course in Boston

Willy Thelen, the tenor and vocal teacher, is conducting a summer course at his studio in Huntington Avenue, Boston. M. Thelen has numerous pupils in technic, voice-placing, interpretation and English, French, Italian and German diction.

### Paulist Choir Arouses Zanesville's Enthusiasm

ZANESVILLE, O., July 5.—The Paulist Choir, under the direction of Father Finn, gave a concert at the St. Thomas

TAMPA, FLA., Earl Stumpf, "Times."  
TERRE HAUTE, IND., L. Eva Alden, 215 N. 7th St.  
TOLEDO, O., J. Harold Harder, 3016 Col. lingwood Ave.  
TOPEKA, KAN., Ray Yarnell, "Daily Capital."  
TORONTO, CANADA, William J. Bryans, 112 Wells St.  
TULSA, OKLA., Robert Boice Carson, 504 South Cincinnati St.

UTICA, N. Y., M. Joseph Hahn, 915 West Ave.

VANCOUVER, B. C., CANADA, Rhynd Jamie, son, "Daily Sun."  
VICTORIA, B. C., CANADA, George J. Lyke, 1013 Government St.

WARREN, OHIO, Lynn B. Dana.  
WASHINGTON, D. C., Miss Willard Howe, 1236 Quincy St., Brookland, D. C.

WATERBURY, CONN., Mollie Cullen, "Republican."

WICHITA, KAN., T. L. KREBS, 506 Winne Bldg.

WILKES-BARRE, PA., W. E. Woodruff, 916 Coal Exchange Bldg.

WILMINGTON, DEL., Thomas C. Hill, 1016 Gilpin Ave.

WINNIPEG, CANADA, Fred M. Gee, 127 Furby St.

WORCESTER, MASS., Tyra C. Lundberg, "Telegram."

YONKERS, N. Y., Robert W. Wilkes, 350 Riverdale Ave.

YORK, PA., H. Danner Chronister, 39 South Queen St.

YOUNGSTOWN, O., Charlotte Dixon, 359 Glenaven Ave.

ZANESVILLE, O., Ora D. Lane, Flowery Park Estate.

Catholic Church recently. Father Finn and his singers have built a choir that for responsiveness and mobility more closely approaches a choir of strings and woodwinds than any other that we know of. John Finnigan, a tenor of St. Patrick's Cathedral, New York, was heard in excellent solo work. The program was given to a capacity house and great enthusiasm prevailed.

O. D. L.

LANCASTER, PA.—Violin and piano pupils of Herbert G. Waitz appeared in recital at the Martin Auditorium on June 17. Bess McGowan of Christiana and her pupils gave a pleasing recital in the Masonic Hall on June 19. The youthful musicians were assisted by three artists who have just returned from a tour of the army camps under the auspices of the Y. M. C. A. They were Ethel Windle, reader; William R. Lata, baritone, and Harold White, violinist all of Parkersburg, Pa. Miss McGowan was also a member of this troupe.

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# HOFMANN SEES NO INSPIRATION IN MUSIC OF MODERNS; RUSSIAN SCHOOL THE RICHEST

American Public Helps Native Composer More Than the Critic, Says Eminent Pianist — Deplores Mere Mechanical Exercise — Recommends Chopin Etudes as Technical Material — The Evils of Speed—Necessity of a General Education for Musicians—Not an Advocate of Self-Study —Greatly Interested in Municipal Music

By HAZEL GERTRUDE KINSELLA  
Lincoln, Neb., July 1, 1919.

AN interesting visitor in Nebraska's capital city recently was Josef Hofmann. A man is known, among other things, by his opinions, and in this connection it is interesting to note some of the statements made by the pianist during a conversation held with the writer previous to his evening recital.

"The people want novelties," said Mr. Hofmann. "They have heard the standard things done so well and frequently, that they show more attention to the novel unless the performance is extraordinary. I see nothing in some of the modern writing except musical contrivance instead of inspiration, and then nothing new. I was for a time, greatly opposed to the modern French school. I was anti-modern, but, through association and more study, I have changed my opinion somewhat, although I still do not place it on the same level as the old classics. The French music is more for the ear than for the mind, but then, one likes to hear things which are not deep, at times and the French music is pleasing to a sensitive ear, to a very high degree.

"Modern technique can best be acquired through the literature of the instrument. Czerny and such things are only good for beginners, but when one is able to play Chopin and Schumann, why should one practice these (illustrating with Czerny, Op. 740) when he can use this (Chopin) and thus be developing just as good technique and much better musical qualities? Too many pupils spend their time playing that which is merely mechanical, wasting much time. The student should not, either, practice the entire composition but should pick out the difficult passages and work on them to smooth them out, for one must first acquire skill and technique before expressive playing is a possibility."

## Technical Material

When asked to suggest musical material to be used for technical practice, Mr. Hofmann replied: "There is nothing better for all needs than the Chopin Etudes. They are what I use myself when I want to study up technical matters, and I always find them full of tonal charm, as well as of technical problems. There is lots of modern technique in



Photo © Mishkin Studios

## Josef Hofmann Expresses His Artistic Views Frankly for "Musical America"

Godowsky's modern arrangements of these Etudes. If the young player is unable to play these at the tempos indicated, he may still profitably play them slowly, but properly. To play a Czerny study up to time is much more difficult than to play a Chopin etude slowly.

"Anyway, speed is nothing nowadays, in this time of mechanical inventions. I think people even welcome the innovation of a less speedy player. Personally, I do not care for mere speed. There is too much tempo playing, and not enough said! As Rubinstein once said to me, 'If the player will simply say all that is in the notes, he need not run after tempos.'

"I used to say, 'If you want speed, get a pianola' but nowadays the beauty of so many of the records is that they are made personal, the mechanical element is removed. The correcting of the record, rather than the actual recording, is what develops the expression. No, the best pianist can never play as fast as an aeroplane can fly, so it is no use to compete. Art should develop.

"I once had a very talented pupil who played this way (illustrating great speed). I said, 'Don't you know that piano-playing is not to play as fast as you can?' 'Oh yes I'll play it slower,' he said. Three times he played it just as fast, and I had to give him up as incurable.

## Three Essentials

"Expression is the most important thing in music, and the audience makes all the difference in the world in the success of a concert. The elements necessary to have a successful concert are, in this order, good acoustics, a receptive audience and a good piano! Then the proper mood will develop.

"A cold or reserved audience is a strong factor against one's having inspiration. One simply can't give out for two hours without getting something back. Student audiences, such as one

often meets in college towns, are always inspirational. But musical education does not always conform with appreciation, and the general life of the people is usually recorded in their concert attitude. Some time ago I played a series of concerts in Mexico to audiences of people who were manifestly not educated, but the Mexican people were so responsive, so warm, it was a pleasure, indeed, to play for them. Very often too much knowledge kills appreciation. It is not sufficient to know, one must like music!

"However, the audiences are not always to blame for conditions. Recently, I gave several recitals of American compositions. The public took more kindly to them than the critics. The critics should not stand between art and the public. They should encourage it. No, I cannot quite understand the attitude of the critics. American composers receive much more sympathy and encouragement from the public than from the professional critic. Of course, some American composition is not all worthy, some writers have not (apparently) the gift. Some are scholarly and put lots of music together, but it is like a mummy, without life but it must be given a hearing.

"The Russian school of composers is perhaps the richest in the world in the matter of recent piano literature. The Russian output during the past forty years has been extraordinary in interest and charm.

## General Education Essential

"The pianist's general education," continued Mr. Hofmann, "is very important.

Every musician should have some unmusical interest which acts as a recreative power. I myself was, for many years, greatly interested in mechanical devices, automobiles, and so on but I seem to have less time to devote to them than formerly. As one grows older, music keeps one more and more busy, for one has increased duties toward his art and his public."

Mr. Hofmann is not an advocate for general self-study. "It is not hard to play," he said, "but it is hard to study, and one should have good guidance, especially in all early work. It is not a question of how much time one works, but how that time is employed. People who study by themselves too much sometimes develop distorted ideas. The funniest thing I ever received through the *Ladies' Home Journal* was a letter from a girl who said she was taught to hold her hand in a high arched position because the hollow of her hand would be better for the 'acoustics of her playing'!

## Municipal Music

"I am greatly interested in municipal music. Much dormant talent is thus brought to light and recognized. Children must begin the study of music early in life, also. If they wait until they are sixteen or eighteen years old, it is too late.

"One of the greatest helps a municipality can give the young artist or composer is by supplying him with a good musical reference library, in which both classic and modern piano literature is represented. The uses of such a library are many, for the piano student who aims higher than mere key-board dexterity is obliged to study the styles, forms, construction and characteristics of all master composers. By playing one or two of his sonatas the student can no more gain a comprehensive idea of the vast musical meaning implied by the word 'Beethoven' than he could grasp the full significance of Shakespeare by reading only one of his sonnets. The student should, by means of a library, be given an opportunity to become visually acquainted with those many works which he has not the time to master technically. Buying music for purely esthetic study is often out of the question with the student, for financial reasons. Such a reference library would be of still greater value to the young composer, if he would, as have all greatest composers, profit by examples set by others.

"Finally, when the student has become the artist, he will find that no matter how much ability he has, it is essential to have money for a successful pianistic career in these days, the same as if he were starting a manufacturing establishment."

(All rights reserved)

## Wins Enthusiasm for Harriet Ware's Song

Much enthusiasm was accorded Harriet Ware's song, "Dance the Romaika," when it was recently sung in concert by Daisy Allen. Miss Allen was obliged to repeat it three times. The song is meeting with much praise wherever presented.

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## Boston Impresarios Commend Ideals of the National Concert Managers' Association

BOSTON, MASS., July 6.—Two Boston managers were present at the recent formation, in New York, of the National Concert Managers' Association, sponsored by Milton Weil, business manager of MUSICAL AMERICA. Others who were unable to attend the meetings sent regrets and messages indicating their interest in the project. Subsequent discussion of the association with several Boston managers, including those who attended the meetings, shows their continued interest in the plan and also brings to light certain questions which need further explanation. The two organizations now formed divide the managers into two classes—those who sell artists and those who buy them. New York is obviously the stamping ground of the former, while the latter are to be found in cities and towns all over the country. The general impression is that New York sells and the rest of the United States buys. Although it is true that the majority of American cities and

towns import their concerts, there are nevertheless cities like Boston which cannot be so simply classified. In spite of the continuous flow of musicians to New York, there are still good artists in Boston, Philadelphia, Chicago and other cities, who are under the direction of local managers. Most Boston managers, for example, could belong to both associations. In the morning they may sell one of their own artists to a Worcester manager; in the afternoon they may buy a New York musician for a concert course or to be the soloist with a local orchestra or choral society.

"That is the question that puzzles me," said Richard Newman, the well-known manager of the Steinert Hall concerts, "am I a national or a local manager? I am sorry that I could not go over to New York for the meetings, but this is one of my busiest times in the year and my assistant was away."

"There is certainly need for the reforms which the association hopes to accomplish. To give you an illustration: I was recently asked by someone who wished to engage a certain artist for a private concert, and whom we will call the consumer, to find out what the artist's terms would be for one performance. The artist's manager quoted me a price of \$450. This was more than the consumer could pay, and after taking the matter up with the artist I got the price reduced to \$325. The consumer then went a step further and began private negotiations with the artist in which I had no part. What do you suppose the artist was finally secured for by the consumer? \$125!!! You can imagine what my position was after that. The consumer naturally suspected me of being a grafter. The only gratifying part of the transaction was that this artist proved very unsatisfactory at the performance. If the league can stop artists from selling themselves so that agents can depend on the prices given by the managers it will be a splendid thing."

### Question of Oversupply

"The purpose of preventing an oversupply of concerts in small towns is a good one, but in large cities, like Boston, there are always more concerts than there is a paying demand for, and I do not see how that can be prevented."

"I think the great work of the association will be to impress upon people that music is an absolute necessity, to make the proper persons realize that music is necessary to a sane and decent life. When people are convinced of this you will be able to get money for artists. In spite of the suffering caused by the war it has helped, I think, to increase the appreciation of music. More people now realize that no community is a decent community without good music. Make music not only pleasant but necessary!"

F. J. McIsaac, manager of John O'Sullivan, and one of the Boston managers present at the New York meetings, sees many ways in which the organization will be most helpful to all concerned, but thinks no one should try to stifle honest competition in attempting to eliminate superfluous concerts.

"I think the proposition can be made very valuable," declared Mr. McIsaac.

"The most important feature will be if the members become friendly and confidential. As the members of the local association are in no sense competitors, and as the prosperity of a man in one section of the country does not conflict with the prosperity of a man in another section, and as music benefits by the prosperity of both, there should be no reason why managers should not be willing to confide in one another any methods or ideas that will be of mutual benefit."

fit. For example, if a manager in Chicago has discovered a good method of awakening interest in his concerts among certain classes, he might be very willing to confide that scheme to a man in Boston. In return the man in Boston might tell him of methods which he found useful.

### Competition Necessary

"Some of the managers seemed to feel that the purpose of the association was to create local music trusts and to stifle competition. Now competition is the life of trade in music as in everything else, and the assumption of a local man that he should be arbiter, and that there should be no appeal from his decision is unfair. Some of the local managers seemed to think that if they did not wish to book an artist in their town no other manager should be allowed to do it. That seems to me to be going too far. Keen energetic competition is as apt as not to benefit both competitors, and a 'sure-thing,' 'play-safe,' 'take-no-chances' local manager, who will handle only the greatest drawing cards, is a detri-

ment to music, because he prevents the development of new artists. The result of this would be that drawing cards would eventually become extinct. If the organizations work together they will be very valuable, and it is certainly a step in the right direction to organize."

A. H. Handley, who also attended the meetings, feels that the organization will improve musical conditions generally. When asked to give his opinion in more detail, he replied, "I think that the local managers' association is a splendid proposition for the artist and for the public at large. It insures the artist hearings under reputable management; it insures the artist ideal conditions in every way; it insures the public at large, which after all is the final court of judgment, an opportunity to hear the best artists. It will in a great measure prevent the indiscriminate presentation of inefficient artists by incapable managers. If the national association lives up to the tenets of its constitution and by-laws, and the local managers do the same, it would appear as if a musical millennium had been reached. Giving concerts in so many different sections of New England as this office does, it is rather a bitter pill to swallow if in order to get certain big 'wanted' artists, we have to take from that same manager what we call a bunch of musical lemons. This, to me, is the worst feature of the concert, or artist, management business."

C. R.

## TO MANAGE NEW SERIES OF CONCERTS FOR LYNN

McIsaac and Handley Will Present Succession of Noted Artists—Municipal Concerts Begin in Boston

BOSTON, July 5.—Two Boston managers, F. J. McIsaac and A. H. Handley, have just announced that they will jointly manage a series of six Sunday afternoon concerts next season to be held in the Olympia Theater of Lynn, Mass. The concerts will be by the full Boston Symphony Orchestra, Pierre Monteux, conductor; the famous Sistine Choir of Rome; Louise Homer, of the Metropolitan Opera Company; a joint recital by Frieda Hempel and Mischa Elman; John O'Sullivan, the Irish tenor of the Chicago Opera, and Fritz Kreisler. Although the usual price of tickets for the concerts of these artists is \$2 or \$2.50, tickets for the entire course of six concerts will be \$5, \$7.50 and \$10.

F. J. McIsaac conducted for seven years the popular series of concerts in Boston known as the Tremont Temple Courses. He brought to New England the Diaghileff Russian Ballet, and managed concerts at the Boston Opera House during the existence of the late Boston Opera Company. A. H. Handley is a widely known booking agent, particularly in New England where he has conducted hundreds of concerts and has booked the leading artists.

Boston's season of Sunday afternoon municipal band concerts on the Common opened last Sunday with a concert by Gallo's Band, conducted by Stanislaw Gallo. A large crowd, the greater part of which was obliged to stand, owing to the insufficient number of benches, paid close attention to the music and gave Mr. Gallo and his band an enthusiastic reception. The band was made up as far as possible according to Mr. Gallo's ideas on the composition of the "wind orchestra," which called for a larger proportion of reed instruments than is found in the average band. The concert demonstrated again the effectiveness of these principles and also the fact that band concerts are an indispensable part of the musical life of the community. The program included Bizet's "L'Arlesienne" Suite, a Slavonic Dance by Dvorak, a selection from "Aida" and several lighter numbers.

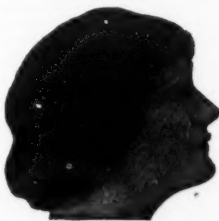
Edith Thompson, pianist, who played

with such success at the Lockport Festival last year, has been re-engaged for this year's Festival. She will play two groups of American compositions, appearing on the same program with Marie Sundelius, Arthur Hartmann and Charles Clark. Mildred Macleod and Helen Mumford, both pupils of Dai Buell, were heard in individual piano recitals last week at Miss Buell's studio in Newton Centre.

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## Noted Artists Participate in Amarillo (Tex.) Music Festival



**AMARILLO, TEX., June 27.**—Under the direction of E. F. Myers and Mrs. Everett W. Glenn, the sixth annual music festival was held recently in the Olympic Theater. These festivals, which were inaugurated in 1914, have taken place each succeeding year in spite of war conditions, works of classic and light caliber being given both by local and visiting musicians.

The opening program was given in the morning by young musicians of Amarillo and included violin, vocal and piano numbers, vocal quartets and choruses, the concerted numbers being directed by

Mrs. Glenn and accompanied by Edward Reardon at the organ and Mrs. J. Leslie Williams at the piano. The second part of the program was offered by J. Hardesty Johnson, tenor, of Minneapolis, and J. Erwin Mutch, baritone, of New York, accompanied by Millicent Lahm.

The second program, on the afternoon of the same day, was given by Harold Henry, pianist, who offered numbers by Liszt, Beethoven, Chopin, Weber and modern French and American composers, including "Sioux Flute Serenade" by Skilton, dedicated to Mr. Henry. Mr. Henry's success was so instantaneous that he was compelled to give numerous encores.

The third program, in the evening, besides several local soloists, brought forward the Amarillo Clef Club, conducted by E. F. Myers, and the Philharmonic Club Chorus, conducted by Mrs. Frank Ryburn.

Christine Langenhan, soprano, gave the whole of the fourth program, singing five groups of songs in English, French, Bohemian and Russian, also arias from Thomas's "Mignon" and Mascagni's "Cavalleria." A. Walter Kramer's "Allah" was received with particular enthusiasm. Miss Langenhan showed the happy faculty of choosing interesting songs and of singing them in a satisfying manner so that she was given warm

applause during the whole program. Lila Austen Myers was Miss Langenhan's accompanist.

Mr. Johnson and Mr. Mutch gave the fifth program, singing an interesting program of songs and operatic excerpts, and the festival was brought to a close with Handel's "Messiah." Under the direction of E. F. Myers the chorus, composed of the Amarillo Choral Club, the Miami Choral Club and the Pamba Choral Club, gave a splendid performance. The soloists were Miss Langenhan, Mr. Johnson and Mr. Mutch, while the contralto numbers were sung by local singers Mrs. Arilla Peterson, Mrs. C. E. Kiser and Alto Blanton.

## LOS ANGELES HEARS OWN MUSICAL FORCES

**Zoellners, Donahue and Ellis Club, Musicians of the Week**

**LOS ANGELES, CAL., June 27.**—The Zoellner Quartet continues its series of Friday night recitals at the Ebell Club house. The last two recitals were devoted the first to classic works and the second to the moderns. The quartet has good financial backing in this enterprise and is giving what must be admitted is the most artistic series of quartet concerts ever given in Los Angeles. Last Thursday night Leopold Godowsky was the guest of honor at a reception given at the home of the Zoellners, Delaware Drive, which was attended by the musical elite of the city and vicinity.

Lester Donahue, pianist, recently returned from New York for a visit to his mother, gave a fine program at the Alexandria Hotel, which showed this favorite young Los Angeles pianist in an enviable artistic light. It was an exclusive and successful recital.

The Ellis Club gave its final recital of the season at Trinity Auditorium June 24. The principal work on its program was the Max Bruch "Frithjof" cantata for male chorus, soprano and baritone. The club, under J. B. Poulin, gave to this virile work an adequate and interesting performance. The soloists were Constance Balfour, soprano, recently returned from New York, and Clifford Lott, a leading Los Angeles baritone. The accompanists were Mrs. Hennion Robinson at the piano, and Ray Hastings, at the organ.

The soloists were the best the Coast affords and their work, especially the clear enunciation of the English, was no small factor in the success of the program. Mrs. Balfour was heard in a group of smaller numbers earlier in the program. Two local composers were represented with choruses, Anna Priscilla Rischer and Vernon Spencer, their works being of a caliber that entitles them to a place in the general repertoire of male clubs.

Olga Steeb, unusually talented pianist, who has been with the University of Redlands at the head of its piano department has resigned that position and will go East shortly for concert work. Her place will be taken by Charles Marsh, recently teaching at the Bible Institute

here. C. E. Hubach, dean of the School of Fine Arts and vocal instructor in the same institution, also has resigned, and his place will be taken by Ezri A. Bertrand of Los Angeles.

Thomas Askin, actor-singer, and Clara Louise Newcomb, pianist are announced to be wedded June 30. Mr. Askin is at the head of the music in the Anaheim schools, where they will make their home. Both are favorably known from their program work together. W. F. G.

### Cora Cook, Contralto, in First of Klibansky's Summer Recitals

The first in the series of recitals which Sergei Klibansky, the noted vocal instructor, is arranging for his large summer classes was given by Cora Cook, contralto, in his New York studio on July 2. Miss Cook is the possessor of a voice of wide range and excellent quality, which she revealed in an interesting program of Italian, French and English songs. She is a promising singer and her progress reflects deserved credit upon the training received from Mr. Klibansky. Alice Clausen provided skillful accompaniments. The next recital in the series is scheduled for July 11, when Lotta Madden, soprano, will be the soloist. M. B. S.

### Miss Macbeth to Sing New Grey Song at Lockport

Florence Macbeth, the young prima donna of the Chicago Opera Association, will at her appearance at the Lockport, N. Y. Festival in September include in her last group of songs Frank H. Grey's "Mother of My Heart."

**NEWARK, N. J.**—The Choral Society of L. S. Plaut & Co., of which Albert Janpolski is musical director, was recently entertained by the executive of the firm in recognition of its services during Liberty Loan drives and other patriotic efforts.

## DETROIT STILL ACTIVE IN MUSICAL MATTERS

**Concerts Continued by Visiting and Local Artists in Spite of Lateness of Season**

**DETROIT, July 2.**—A notable event of the past fortnight was the program presented by Jan Chiapusso at the First Congregational Church, the occasion being the commencement exercises of the Detroit Conservatory of Music. Chiapusso's offerings included numbers by Schubert, Debussy, Ravel, Liszt, and Strauss, in each of which his excellent technique and keen artistic sense were manifest. His style seems especially suited to compositions of the ultra-modern type and it was these numbers which evoked the largest measure of enthusiasm from an audience that filled the church. Mr. Chiapusso was recalled four or five times. He also acted as accompanist for Archibald C. Jackson, baritone, who offered the "Prologue" from "I Pagliacci." Alle D. Zuidema was heard in two organ numbers. At the close of the program President Francis L. York presented diplomas to the following: Degree of Doctor of Music, Mrs. Florence Naomi Goddard; Degree of Bachelor of Music, Mrs. Carrie F. Travers; post graduate, piano department, Robena Copeland, Florence Ellen McKenzie, Vera Wagner, Miss Laurene, Walford, Norman O. Reaume, William George Schenk, Lena Gertrude Squire, and Eva E. Caplin; piano department, Vera Maude Baker, Grace Greenwood, Mrs. Elizabeth Harrison, Azalia Hooper, Mrs. Harriet G. Holmes, Clara Krueger, Frances Locher, Sara Mae Levi, Hulda J. Martin, Constance E. Miller, Sarah Mary Newton, Emma G. Springborn, Florence Gladys Weber, Mayme V. Weston, Angeline D. Willis, Mamie C. Gruel, Bernice M. Mason, Clara B. Sippel, Fay Van Wagoner, Bertha Wasson and Flora May Younglove; voice department, Ruth

Howland, Estelle A. Wrock, Rose Therese Burdeno and Mable V. Dibley; violin department, Edna Elisabette Kersten and Charles Valois; theory department, Mrs. Theresa Noll.

The Young Men's Order presented the Paulist Choristers recently, under the leadership of Father Finn, at a concert at Arena Gardens. The nicely adjusted balance, the tone and superior musicianship exhibited in the various offerings of the choir aroused the audience to such enthusiasm that numerous encores were added. John Finnegan, tenor, was scheduled to sing one solo, but so emphatic was the approval of the audience he added four more. Anna Wolcott was accompanist.

On June 22 Gustin Wright, organist of Paris, formerly of Detroit, gave a program at St. Paul's Cathedral, preceding the regular evening service. The audience that heard the brief recital felt that Detroit lost a musician of lofty attainments when Gustin Wright left here to make his home in Paris.

Among the Detroit musicians who have gone to Peterborough, N. H., to attend the biennial convention of the National Federation of Musical Clubs are Mrs. Louise Unsworth Cragg, president of the Tuesday Musicale, Sylvia Simons, a delegate from the Chamber Music Society; Mrs. Boris Ganapol of the Musical Arts Club, and Mrs. Theodore O. Leonard, treasurer of the national organization.

Mr. and Mrs. Marshall Pease, the well-known Detroit vocal teachers, are spending the summer at Crag's Woods, N. Y.

On Saturday evening, June 28, Jules Falk, violinist, gave a concert at the Hotel Statler, under the auspices of the Sunshine Club. Mr. Falk had the assistance of Eileen Castles, soprano, and Malvina Ehrlich, pianist. M. M.

**NEWARK, N. J.**—Pupils of Sidney A. Baldwin gave a piano recital on June 27. Participating were Edna Langenberg, Irene M. Berry, Evelyn G. Meeker, Arthur Adams and Kathryn Spennow. The assisting soloist was Dorothy K. Kopia.

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# SCHUMANN-HEINK IN "ELIJAH" ON COAST

## An Impressive Performance in Open-Air Theater at Berkeley Recital Appearances

SAN FRANCISCO, CAL., June 23.—Mme. Schumann-Heink received an ovation when she stepped upon the stage of the Greek Theater at Berkeley Saturday afternoon. The seating capacity of this open-air auditorium was taxed by the throng which had gathered to hear the oratorio, "Elijah," and the splendid preliminary program by the ever welcome artist. Notwithstanding the fact that Mme. Schumann-Heink claims her fifty-eighth birthday last week and has been singing professionally for forty-six years, she still holds her place as best loved contralto. Her numbers were well chosen and included the aria of "Vittoria," from Mozart's "Titus"; "My Heart Ever Faithful" by Bach, without which a Schumann-Heink program seems incomplete; "When Two That Love Are Parted," Secchi; "Home Road," Carpenter; "Taps," arranged by Pasternack, and "When Pershing's Men Go Marching Into Picardy." As the concluding strains of the last number introduced our National Anthem the audience rose and spontaneously joined the diva in a glorious impromptu of the anthem itself. "When the Boys Come Home" was given in response to a persistent recall. Frank La Forge as Mme. Schumann-Heink's accompanist gave added pleasure, proving as always unequalled in his art.

"Elijah" was chosen by the musical and dramatic committee of the University of California for this memorable occasion. Mme. Schumann-Heink, in the exacting rôle of the Angel, had previously appeared in the noted amphitheater whose special fitness for Saturday's production appealed to her quite anew as

she entered its classic portals soon after her arrival. "Could there be a more fitting place for so beautiful a thing as 'Elijah'?" was her first exclamation. The contralto has sung the rôle numerous times, but this was her first essay away from the Atlantic seaboard, and under the clear blue California sky her enthusiasm knew no bounds.

Cecil Fanning gave an interpretation of the name part in the Mendelssohn work which revealed him at his best. His arias, "Draw Near, Ye People" and "It Is Enough," were especially well sung. Other rôles introduced Marie Partridge Price, soprano, who gave a beautiful interpretation of the part assigned to her, and Lawrence Strauss, whose clear tenor voice and splendid enunciation brought out the spiritual meaning of his solos. Elfrida Steindorf, Eva Gruninger Atkinson, Lowell Redfield, Hugh Williams, Minnie Carter, Ethel Lee, Otto Roehling, Irma Randolph and David McClosky were among the singers to whom the various trios, quartets and ensembles were assigned, while a chorus of 300 and orchestra of fifty pieces brought the actual participation to over 500 in the great ensemble.

The performance of the oratorio was among the most important musical events in a decade for California, and was witnessed by music-lovers from every section of the State. The day was perfect and the "Festival Concert" reflected in every way the excellent work of the committee under whose auspices it was presented and typified the loftiness of California ideals to which the classic Greek Theater is so perfectly adapted. Director Paul Steindorf, choragus of the State University, was congratulated on the splendid work of the chorus, which showed careful training throughout, and the orchestra, which scored a success both in the oratorio and concert numbers. The "Festival" was under the management of Selby C. Oppenheimer.

Mme. Mariska Aldrich appeared at the Columbia Theater on Thursday afternoon in a joint recital with Ted Shawn, the dancer. Mme. Aldrich sang a Cycle,

by Leonora von der Leith, as her solo offering, receiving instant recognition. Her songs, which accompanied the dancing, were delightful, especially the American Indian Suite, by Cadman. Pauline Lawrence was the accompanist. Mrs. Frances Drake LeRoy is acting as director for the War Camp Community Service while Clarence Robinson is on his vacation. She is busy training 500 voices to be heard at the Fourth of July exercises in the Auditorium. A new development in choral singing in San Francisco is the competition between organized groups of singers. The first contest recently took place in the Mission Theater between the employees of two of the largest stores in the city.

A complete program of the works of Josephine Crew Alwyn, local composer, was given at the last meeting of the Northern California Guild of American Organists, which was held at The Abbey in Oakland. The program included an Organ Sonata played by William W. Carruth; song cycle, "The Day," sung by Mrs. Arthur Hill; "Poem" and "Romance," for violin and piano, by Mrs. William Poyner and Vivian Edwards; three songs sung by Nelson C. McGee; selections from the operetta, "The Picture Bride," and a suite of five pieces for piano, played by Beatrice Clifford.

A splendid program was given for enlisted men on Alcatraz Island on Friday evening. Among the prominent musicians who contributed numbers were Esther Mundell, Helen Colburn Heath, Alberta Livernash Hyde, Mary Rockwell and Kathleen Barron.

Uda Waldron, pianist, and Frances Hamilton, soprano, were the soloists at the Sunday evening concert at the Fairmont Hotel. A delightful program was given under the direction of Rudy Sieger.

Pupils recitals of the past week have been given by Lincoln S. Bachelder at Sorosis Hall, Janet Rowan Hale at the Claremont Hotel and the Alameda Conservatory of Music.

Gabrielle Southard, an exceptionally talented pupil of Mme. M. Tromboni, is creating something of a sensation with her programs of Oriental songs. Her recent appearance at an entertainment in honor of the opening of the Garden of

Armenia in Berkeley was notable in that each song was sung in its original language. Her numbers were "Arabic Love Song," with flute obbligato; "Prayer of the Dervish," "Armenian Lullaby," "Persian Song," with tom-tom accompaniment; "Beyond the Pale," with tambourine accompaniment, and "The Moving Finger Writes." Miss Southard has not only carefully studied the character of the Oriental people and their music but she also wears the appropriate costumes. E. M. B.

## VERNON STILES IN LEWISTON

### To Continue Choral Conducting in Maine Cities During the Summer

LEWISTON, ME., June 30.—Vernon Stiles with Mrs. Stiles and their daughter, Dorothy will again pass the summer in Lewiston, occupying, as they did last year, the attractive Mountain Avenue home of Prof. George E. Ramsdell of Bates College. During his stay in Lewiston last year Mr. Stiles organized the Lewiston-Auburn Community Chorus, which succeeded admirably under his direction. He plans to continue the work this summer and will probably conduct choruses in Bath and other cities as before.

Helen Winslow, accompanist for Emilio de Gogorza, has returned to her home in Lewiston for the summer.

The Lewiston-Auburn Philharmonic Society sent two delegates to the eleventh biennial convention of the MacDowell League, held at Peterboro N. H. These were Mrs. Willis M. Abbott and Elizabeth Litchfield, president of the society.

Emile H. Roy, the nineteen-year-old organist of St. Peter's Church, will leave early in July for Paris, where he will continue organ study under Widor. Mr. Roy has studied here under direction of his father, Prof. Henri Roy, and of Will C. MacFarland of Portland. He also plays the piano and flute, and recently appeared in recital with Joseph Udell of Portland, violinist, and Mlle. Poirier of Montreal, soprano. Mr. Roy was graduated from Lewiston High School with honors this spring.

### Last "Globe" Music Club Concert Ranks Among Largest of Season

Harold Morris, the New York composer-pianist, was one of the soloists at the closing concert of the Globe Music Club at the DeWitt Clinton Auditorium on June 25. Mr. Morris was heard in an all-Chopin group, which included the C sharp minor "Valse," F sharp major "Impromptu," C minor Etude; F sharp major "Nocturne" and a flat major "Polonaise." He was cordially received by an audience which was one of the largest of the season. Other soloists who scored were Harriet Foster, contralto, in Saint-Saëns's "My Heart at Thy Sweet Voice" and in numbers by Thurlow-Lieurance, Paderewski and Curran. Arthur Lichstein, violinist, pleased in solos by Vitali, Dvorak-Kreisler Kolar and Lichstein. Elvira Epifani, soprano, was heard in numbers by Pergolesi, Saint-Saëns and Puccini; Paul Morenzo, tenor, sang effectively a group of songs by Puccini, Grey, Mana-Zucca and Salter. The accompanists were Flora D. Anderson for Mme. Foster, Juliette Arnold for Mr. Lichstein, Helen Norfleet for Mme. Epifani and Flora Anderson for Mr. Morenzo.

### Former Aviation Pilot Becomes Strand Soloist

Bruce Weyman, baritone who has just returned from France, where he served as an American aviation pilot for two years, is the soloist at the Strand Theater this week. This will mark his first professional appearance since his return to the United States. For the occasion he has selected Oley Speak's "On the Road to Mandalay" for rendition. Marguerite Lamare, soprano, was heard for the first time at the Strand, singing Hayden Wood's "Garden of Roses." Herbert Sisson and Ralph H. Brigham alternate in rendering a solo on the grand pipe organ. The Symphony Orchestra played excerpts from "La Gioconda," Carl Edouarde and Alois Reiser conducting.

### Polak to Accompany Matzenauer and Althouse in Ocean Grove

Emil J. Polak, the New York pianist and coach, will appear with Mme. Matzenauer and Paul Althouse as accompanist in their engagement at Ocean Grove scheduled for July 19. Mr. Polak, who proved such a sterling accompanist for Mme. Matzenauer during her tour of last spring, was re-engaged for her entire concert and recital season of 1919-20.

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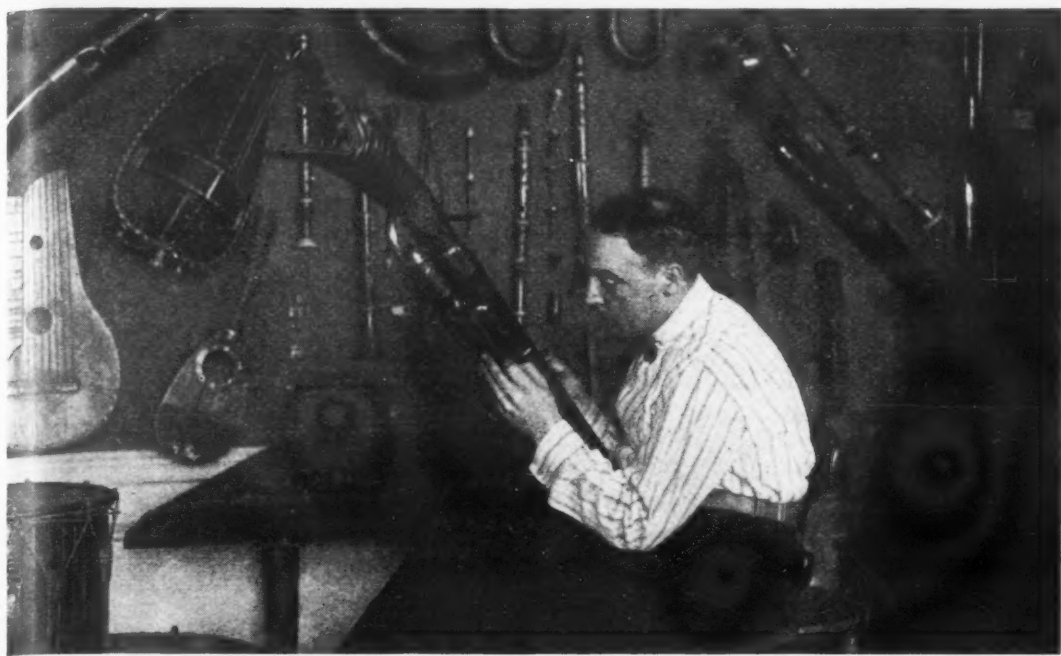
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## Henri Casadesus Elected Director of Paris Gaîteté



Henri Casadesus, Director of La Société des Instruments Anciens, with a Group of His Rare Instruments. M. Casadesus Has Been Chosen Head of La Gaîteté in Paris

Henri Casadesus, founder and director of La Société des Instruments Anciens, has been elected director of La Gaîteté in Paris. The French government has allowed him a leave of absence of three months in which to fulfill his American concert engagements with the society,

beginning on Nov. 1, and extending through December and January. This, without doubt, will be the last American tour of La Société des Instruments Anciens. In addition to the chamber music appearances, M. Casadesus will play the Viola d'Amore as soloist with several of the prominent orchestras.

### French Singer with Bach Club in Louisville

LOUISVILLE, KY., June 30.—An invited audience that filled the large music room at the residence of Mrs. J. B. Speed, on Saturday evening, heard a delightful recital of two-piano music rendered by the Bach Club, in honor of Mme. Alexander Marius, a distinguished soprano of Paris, France, who is Mrs. Speed's guest. The Bach Club which has not played publicly for some time, gave two movements of the Haydn D Major Symphony a Gavotte and March by Bach, Percy Grainger's "Gay but Wistful" from "In a Nutshell,"

Balakireff's "Overture on three Russian themes," and "The Ride of the Valkyries." The members of the club who took part were Etta Rosenfelder, Eugenia Goldstein, Emily Dembitz, Nellie Chase, Mrs. Verona de Garis and Mrs. J. B. Speed. At the close of the concert Mme. Marius was induced to sing and gave Massenet's "Ouvre tes Yeux Bleus," Gounod's "Printemps," and a song by the Baroness de Rothschild. Her finished style and exquisite diction delighted her hearers as well as her personal distinction and charm. Her accompaniments were beautifully played by Mrs. Speed.

H. P.

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# PABLO CASALS

### Form Choral Society in Kansas Prison to Reform Convicts

HUTCHINSON, KAN., June 24.—Community singing has been introduced in the Kansas State Reformatory. A large choral society is being formed. The action is being taken on the theory that music will have a tendency to help the prisoners lead better lives, will better their conduct while in the reformatory, and, in fact, will improve the entire prison.

The attempt is somewhat of an experiment and it will be watched with interest by musicians throughout the state. Lieut. J. Fuller Groom, of Medicine Lodge, Kans., who recently returned from the army, will have charge of the work.

R. Y.

### Lillian Heyward Soloist in Ohio State University Concert

Lillian Heyward, soprano was one of the soloists at a performance of Mendelssohn's "Hymn of Praise," given in connection with the Ohio State University Commencement Festival, Columbus, Ohio, June 15 and 16. She was complimented for the wide range and flexibility of her voice, which the critics felt was admirably adapted to the solo work in the oratorio. Miss Heyward also sang at the Choral Union concert, given at Baldwin-Wallace Conservatory of Music, Berea, Ohio, June 10.

### A. Y. Cornell Teaching at Round Lake N. Y.

A. Y. Cornell the New York vocal instructor, left New York last week for Round Lake, N. Y., where he will again conduct the A. Y. Cornell summer classes for vocal instruction. The course opens on July 7 and continues for six weeks, closing on Aug. 16. The registration for this year's classes is heavy, and Mr. Cornell will have his time completely occupied teaching singers and vocal instructors from all parts of the country, who come to study with him annually for this work.

### Victor Harris Spending Summer at East- hampton, L. I.

Victor Harris, the New York conductor and teacher, left New York on June 15 for his summer home at Easthampton, L. I. During the summer Mr. Harris will take a complete rest. He resumes his teaching in New York in the fall and will give several interesting programs at the concerts of the St. Cecilia Club, of which he is conductor.

### Robsarte to Teach During Summer

Contrary to previous announcement, Lionel Robsarte will keep his Hotel Woodward studio open during July and August. Mr. Robsarte will motor to New York five days a week from his Rockland County fruit farm. This is done to accommodate several pupils about to begin rehearsals with various local productions.

### Ernest Bloch at Peterborough, N. H.

Ernest Bloch, the distinguished Swiss composer, is spending the summer at Peterborough, N. H.

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## FANNING CONTINUES TO WIN HONORS ON THE PACIFIC COAST



Cecil Fanning, Baritone, Recently Photographed with Thomas J. Kelly of the Cincinnati Conservatory of Music.

SAN FRANCISCO, June 16.—Added to his already long list of successful appearances in this territory was the recent recital of Cecil Fanning, the gifted baritone, assisted by H. B. Turpin, pianist. Mr. Fanning, who was in excellent voice, again revealed fine vocal artistry. Mr. Turpin as usual gave real pleasure with his smooth and flowing accompaniments, affording the singer at all times splendid support.

As a result of the excellent impression made at this recital, Mr. Fanning was immediately engaged as one of the featured soloists with Mme. Schumann-Heink to sing the title rôle in the open-air production of "Elijah," in which he again won laurels at the Greek Theater June 21, in Berkeley, Cal., under the direction of Paul Steindorff.

Mr. Fanning crossed the country to fill this engagement. The production was a stupendous one as given by a chorus of 300 and an orchestra of seventy. Mr. Turpin, accompanied by Mrs. Turpin, motored from Los Angeles to assist on this occasion, and Mr. Fanning returned with them on June 22. From there Mr. Fanning proceeded to Columbus, Ohio, on June 26. Owing to several important engagements, both Mr. Fanning and Mr. Turpin were unable to accept the invitation extended them by William J. McCoy, the San Francisco composer, to be present as guests with Rachmaninoff at the Bohemian Club High Jinks, which began June 21.

### Adelaide Fischer on Vacation in Maine

Adelaide Fischer and her husband, Gottfried H. Federlein, will spend July and August at the Belgrade Lakes, Maine, having taken a bungalow on East Pond. Here they will be joined by Otto Fischer, the pianist, of the Wichita College of Music. Miss Fischer will soon announce her plans for the coming season, having devoted the past season to the care of little Norma Adelaide.

The Russian Symphony Orchestra will open its annual fall tour in October, beginning in New York State and swinging through the Middle West to Oklahoma, Texas and other points in the Southwest. The South will be visited in December.

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## ASKS A SQUARE DEAL FOR OUR COMPOSERS

Publishers, Not Artists Nor Conductors, Favor American Works, Says Gustav Saenger

GUSTAV SAENGER, editor of the *Musical Observer*, has written interestingly in the last issue of that magazine on the subject of a "square deal for the American composer."

"I was considerably interested" he says, "in a recent announcement made public in various papers to the effect that a society for the publication of American music had been formed and incorporated under the laws of the State of New York with a purpose similar to that of the Society of British composers, for publishing creditable American musical works of serious aim and ambitious character. Still another proof, it might seem, of the helpful brotherly spirit which is stalking about in behalf of American musical effort, ostensibly created for the two-fold purpose of combining the idealistic with the practical! Those who have thus far followed the publication of music as a business proposition will undoubtedly shake their heads with undisguised surprise at the mere suggestion of such partnership, but then who can tell? Isn't it the unusual, the unconventional, the unheard of tactics in practically every calling which are winning out in these days of upheaval, when practically every moment bears witness to the uprooting and transformation of nations and empires and when the old order of things has veritably become a thing of the past?"

"However, this new organization brought into life by an imposing list of prominent musical personalities seems bent upon accomplishing worth-while things and its prospectus reads fine. There is lengthy reference to the object of the society 'to widen and deepen interest in the larger forms of good concert music by American composers, as stimulated by artists and organizations who have championed such music,' together with detailed comment as to conditions in the publication business as affecting the serious creative output of American composers, the opportunities it will provide to the composer to have his writings published, advantages of becoming a member and discussion of the financial end of the new organization."

"But what interested me most was the opening of the announcement, in which the following statement was made:

"It is not the object of this society to exercise undue pressure on artists and organizations to perform music by American composers merely because they happen to be American composers; many artists and organizations have fostered American works in the past and they will continue to do so if they consider them worthy of performance. The self-respecting American composer asks for nothing but a square deal based on the intrinsic art value of his work; he neither wants nor needs patriotic charity."

"It was this reference to a square deal (the italics are mine) which caught my eye and which set me thinking. In the course of my own experience with publishers, artists and conductors, this asking for nothing but a square deal based on the intrinsic art value of a work is rather a wearisome business unless the merits of the work be backed up by a good deal of practical possibilities as to public presentation and, let me add, some very decided enterprising, or let me correct this by saying some energetic, aggressive policy on the part of the composer."

"It lies in the nature of a publisher's business that in order to succeed, his publications must sell, and in order to sell, a work must become known through public performances. But, so far at

least it has been the American publisher who has given the square deal to the American composer, regardless of the latter's neglect by most of our prominent soloists and conductors. That this is no idle boast can easily be proved by the large number of works of all denominations by American writers contained in catalogs of American publishing houses."

"To sit down complacently and wait until prominent singers and instrumental artists make up their minds that this or that American composition should be taken up owing to its intrinsic art value would seem like a huge joke. I believe it has long since been proved that the average artist does not go in extensively for discovering new works; of course he says he does; he invariably is anxious to add novelties to his repertoire but unless he is a producer himself, in which case his own new works will always be prominently featured, we find with very little exception that his programs are devoted to his older well-established repertoire numbers from one season to the next. No, if friend American composer waits patiently for a square deal from the average successful violinist, pianist or singer on the basis of intrinsic art values, and without going after them tooth and nail he may be successful after he has been buried, but never during his life-time. The very first consideration with the majority of soloists is their own success, first, last and all the time. If a living composer can help them in this desire, they accept with becoming graciousness and pleasure; if not, the storehouses of musical treasure, left us by the masters of a former day, serve them equally well."

Where the orchestral conductors are concerned, Mr. Saenger is equally pessimistic or perhaps we would better say, well informed.

"As to waiting for a square deal from prominent conductors of our symphony orchestras," he says "I believe the American-born composer has the hardest road to travel. The majority of these conductors, while unquestionably qualified for their positions, are mostly all foreigners by birth, inclination and training. With most of them the American composer is an uncomfortable nuisance who cannot be openly squashed but who must be silently endured. Why this should be no one can tell, and particularly not in the face of the enormous wave of patriotism which we have experienced during the time of the war. Naturally, many of our conductors pretend that they are hugely interested in the American composer just as many of the instrumentalists profess to be; some

of them really perform some of their works, but no one can begin to imagine the very maelstrom of neglect and snobishness with which the works of little-known new-comers are brushed aside, rejected and utterly ignored under pretense of lack of time for examination, rehearsals or owing to an over-abundance of submitted scores."

### Elizabeth Coulson, Pianist, Added to Peabody Conservatory Faculty

BALTIMORE, June 30.—In line with his policy to recognize the alumni of the school whenever circumstances permit, Harold Randolph, director of the Peabody Conservatory of Music, has appointed Elizabeth Coulson the class examiner at the Peabody Preparatory Department, as a teacher of piano at the Conservatory. Miss Coulson received most of her musical training at the Peabody Conservatory, where she studied piano under Emmanuel Wad and Ernest Hutcheson, receiving a teacher's certificate in 1900. She has also studied under Constantin Sternberg of Philadelphia and Rafael Joseffy of New York, and has given recitals in Baltimore and the cities of neighboring States. Miss Coulson has specialized in pedagogy and is the joint author of the text-book, "Guide for Beginners." She is one of the teachers of piano at the Peabody Summer School, which opens July 7, and is in charge of the Piano Pedagogy Demonstration Course. The appointment of Miss Coulson to the Peabody Conservatory faculty is the sixth addition announced by Director Randolph in the last month.

### Ella May Smith's Prize for String Quartet

In connection with the announcement at the Ohio Music Teachers' convention in Akron of "The Ella May Smith Prize," offered for the best string quartet written by an Ohio composer, *MUSICAL AMERICA*'s report in the issue of June 21 conveyed the impression that the prize was offered by the Cleveland Orchestra. This was erroneous, as Mrs. Smith herself offered this prize of \$150. The quartet is to be composed in the year 1919-20 and to be performed and the prize awarded at the next convention of the association, which will be held in Oxford. As already announced, the judges chosen to pass upon the work are Eugen Ysaye of Cincinnati, George Chadwick of Boston and Dr. Edgar Stillman Kelley of Oxford, Ohio.

### Emma Roberts Educated at Randolph-Macon College

In the recent biography of Emma Roberts included in the series of Contemporary American Musicians, it was inadvertently stated that Randolph-Macon College was in Henderson, Ky. Randolph-Macon College is situated in Ashland Va.

## CONCERTS IN TORONTO

### Closing Recitals Held—Blind Girl Pianist in Captivating Performance

TORONTO, June 28.—Pupils of the Beach Branch of the Hambourg Conservatory of Music gave a closing recital at the Masonic Temple, on June 25, under the direction of the principal, Mrs. S. R. McCully. An interesting feature was the playing of Fern Woodcock, a little blind girl, who captivated the audience with her performance of "Al Varie."

On Sunday evening the choir of Bloor Street Baptist Church, under the direction of Dalton McLaughlin, in a choral service sang "Penitence, Pardon and Peace." The soloists were Ada Richardson, soprano; Mrs. Florence Fenton-Box, contralto; Edward E. Johnston, tenor, and Arthur Brown, baritone.

A successful piano recital was given at the West End Y. M. C. A. on June 25 by the pupils of Ridley Bury. The assisting artists were Mrs. Fowler, Miss Anna Waller and C. Good.

The members of the National Chorus, of which Dr. Albert Ham is conductor, were the guests of Sir Henry and Lady Pellatt at their country home on Lake Marie on June 21.

An interesting social event took place on June 25, when Irene Symons, the well-known Toronto singer, was married to Lieut.-Col. Guy G. Hume who for three years was on the staff of the Orpington Hospital at Kent, England.

Howard Russell, baritone, has returned from a successful tour of Western Canada. He has been engaged to sing at the National Musical Festival at Lockport in September.

Hope Kammerer, a pupil of J. McNally, of the Toronto Conservatory of Music, has been appointed musical director of Edgell College, Windsor, N. S.

Agnes M. Burr has been appointed assistant contralto soloist with H. M. Fletcher's choir at College Street Presbyterian Church. W. J. B.

### Hugo Riesenfeld to Hold Voice Trials for Rivali and Rialto

In the ultimate hope of discovering new soloists for the Rivali and Rialto Theaters, New York, Hugo Riesenfeld has arranged for a series of voice trials, which will be held every Saturday between 12:30 and 1:30 in the projection room of the Rialto. These auditions will be under the supervision of Edward Falck, formerly assistant at the Metropolitan Opera House, and a member of Mr. Riesenfeld's large musical staff. Mr. Falck will decide on the merits of the more worthy aspirants, who will be given a special hearing by Mr. Riesenfeld. It may encourage young singers to learn that it was in this manner that Martin Brel, Emanuel List, Greek Evans and Jean Gordon, now engaged at the Metropolitan Opera House, were first discovered by Mr. Riesenfeld.

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## CLAUSSEN HAILED BY HER COUNTRY

**Famous Swedish Mezzo-Soprano  
Gains New Laurels In Opera  
and Concert**

FROM Stockholm, comes an interesting letter to Haensel and Jones from Julia Claussen, the Swedish mezzo-soprano, who has been making a truly triumphal tour of her native country. Between April 8 and June 5 she has had twenty-five bookings, including opera which, as she says, is a great deal for this little country.

"I am so happy to be home and to sing for my countrymen," she says. "They have received me with an enthusiasm which I never thought existed in a northern country. Whether their temperament has changed, or I have forgotten that even they can raise their spirits to such an extent I do not know but my receptions everywhere have been wonderful.

"Now for a résumé of my doings. I arrived in Stockholm after a marvelous trip, as I made known to you through a cable. The way the people and all my friends welcomed me made me feel happy and grateful to be home once more. Even the papers gave me a wonderful welcome. All I did during my two days' stay in Stockholm was to receive interviews and to dodge camera men and even moving picture men. All the questions I was asked were about America of course, and surely you know my answer in that case. After a few days' stay in Stockholm, I went to Gothenburg where I had one concert with the orchestra, and one recital.



Photo © Mishkin  
Julia Claussen, Swedish Mezzo-Soprano,  
Whose Tour of Scandinavia Promises to  
Make New Records

Then I continued my tour through the country. The first days of September I shall have several concerts in Stockholm and the latter part will be taken up at the opera. The first few weeks in October I'm singing in Copenhagen, Christiania and even Helsingfors, and then back to America."

from what proved to be a serious case of diphtheria. Appearances in Brantford and Hamilton, Ont. and in Burlington, Vt., were also highly successful, matching in that respect her two New York appearances with the Russian Symphony at the Hippodrome and with the Salzedo Harp Ensemble at Æolian Hall. Miss Janacopulos will begin her second season in America early in November with an Æolian Hall recital.

### Municipal Chorus of Wichita Sings "The Messiah"

WICHITA, KAN., June 28.—The performance of "The Messiah" by the Municipal Chorus on Sunday afternoon was a notable event. Harry Evans, formerly a singer in some of the largest English cathedrals, was the director. Despite the threatening weather, a large audience assembled in the Forum. The soloists were Mrs. Harvey Cain, soprano; Mrs. William Needles, contralto; Charles Keep, tenor, and Harry Stanley, bass, all, with the exception of Mr. Keep, local musicians. Their work was well done and cordially received. Mr. Stanley carried off especially high honors. The director received warmest applause for the admirable results which his devotion brought about. Much credit for this successful performance is due also to the accompanists, Lucia Schmiehausen, Evelyn Packer and Otto L. Fischer.

T. L. K.

### MANAGERS SALUTE EACH OTHER

**New Association Sends First Official  
Note to New York Body**

Catharine A. Bamman, secretary of the National Musical Managers' Association, has just received from Elizabeth Cueny, secretary of the National Concert Managers' Association, its first official communication in the form of a note of thanks to the New York managers, which reads as follows:

"My dear Miss Bamman:

"Our official stationery has arrived. Let it serve first of all to convey the thanks of the members of the National Concert Managers' Association for the welcome extended them by the National Musical Managers' Association during the former's recent visit to New York. With the two organizations linked together for the general advancement of music in America a new era is born, to which we as the National Concert Managers shall aim to contribute our full quota of good.

"With best wishes for success in the work in which we are mutually interested, we remain,

"Yours sincerely,

"NATIONAL CONCERT MANAGERS'  
ASSOCIATION,

"By ELIZABETH CUENY, Secretary."

Greta Torpadie, soprano, and Salvatore de Stefano, harpist, appear in joint recital at Newport, R. I., on July 15.

### AWARD STUDENT PRIZES

**European School of Fort Wayne Gives  
Medals at Last Concert**

FORT WAYNE, IND., June 29.—The closing concert of the European School of Music attracted a large crowd to the Strand Theater on Wednesday night. The work of the students throughout revealed solid, thorough training and much talent. A jury composed of Alexander Raab from Chicago and five prominent local musicians, namely, Mrs. Ferd Urbahns, president of the Morning Musical Society, Margaret Hanna, William Miles, the venerable superintendent of our public school music, E. F. Yarnelle, and Ferd Urbahns awarded the gold medals, one in each department represented.

For piano, Florence Henline received the medal, and Robert Pollak was accorded honorable mention. Besides the "Babilage," by Borowski, played by all the contestants, Florence Henline succeeded in giving a stirring and technically finished reading of Liszt's Thirteenth Rhapsody. Of the other pianists, Esther Pohlman distinguished herself in a MacDowell Etude, and Marguerite Hitzeman in a Liszt Etude. Other piano students on the program were Carolyn Showalter, Helen Kettler, Ruth Lane and Fanchon Alexander. For voice the medal was awarded to Cecile Andrews. Evelyn Hinton received honorable mention. Elmo Smith and Flora Peters were close seconds. Others heard were: Gertrude Potter, Carl Rippe, John Bruker. "The Prayer Perfect" had been selected as the contest piece, and each student sang one other number. The theory contest pre-

sented four compositions in part writing that were beautifully sung by a vocal quartet composed of Mrs. Bailhe, Mrs. Cleary, Mr. Hosier and Mr. Hartzell. The judges asked to have it made known that they considered all four compositions of high excellence and would have awarded honorable mention to all had such an outcome been feasible. They finally decided to award the medal to Grace Philley on the ground that her anthem showed a little more natural talent, and honorable mention to Leslie Jacobs for beauty of harmony and knowledge evident in his writing. The other contestants were Marguerite Hitzeman and Elfrieda Trier.

Alexander Raab pronounced the work of the students as far above the average. All vocal numbers were accompanied in good style by Leah Gardner.

The European School of Music, during the twenty-six years of its existence, has done much to raise the standard of music in Fort Wayne and surrounding cities.

G. B.

### Vera Janacopulos to Remain in America for a Second Season

Vera Janacopulos, who made her début in song recital here last season, likes America so well that she will remain in this country, and for next season will be under the management of Loudon Charlton. Miss Janacopulos appeared during her first American season, not alone in New York but outside as well. She was obliged to cancel her Kansas City appearance on account of illness, but her appearance in Toledo the day before was an unqualified success despite the fact that she was then suffering

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## NEW MUSIC VOCAL AND INSTRUMENTAL

"SONNY BOY." By Pearl G. Curran. "Elf and Fairy." By John H. Densmore. "Oh, No, I Pray, Do Not Depart." "To the Children." By Serge Rachmaninoff. (Boston: Oliver Ditson Co.)

The composer of "Sonny Boy," Mrs. Curran has written the words as well as the music of her new song, and the result is an attractive cradle song in six-eighth time, with a smooth flowing melody to which the cradle rocks happily in the accompaniment with a roll of arpeggiated chords. "Sonny Boy" is very singable, and incidentally should make a good teaching number. It is published for high and for low voice. John H. Densmore's "Elf and Fairy," to a text by Mary Gardenia, is decidedly more sophisticated musically. To be sung "fast and delicately," it is one of those tripping little tunes of the kind which Mendelssohn first made fashionable in connection with the elfin crew, and, with a recurring "Tra-la-la-la" refrain of *staccato* notes and graceful pianistic embellishment, it supplies a taking little recital song for either high or medium voice. Serge Rachmaninoff, the distinguished Russian composer and pianist, who has become so popular both as man and artist while in New York, is represented by new editions of two of his songs: "Oh, No I Pray, Do Not Depart" is a short, three-page song, a dramatic and fervent melody, most expressive, and moving on a rich harmonic web of triplets in double-notes. Like most of this Russian composer's songs, it is musically well worth while and effective. "To the Children," set to an appealing poem by Khomiakoff, translated by Rosa Newmarch, is an interesting melodic working-out in recitative style, quiet but intense in mood, and with a good climax. "Oh, No, I Pray Do Not Depart," is published for high and low voices; "To the Children" is issued for high and medium.

"SOUTHERN MELODY," "Firefly," "Evening," "La Coquette," "Farfalla," "From the South." By Gaylord Yost. (Boston: Boston Music Co.)

It is a pleasure to see this attractive and interesting set of violin numbers by the well-known violinist and composer, Gaylord Yost brought out in proper shape by a standard publisher. The two "Southern" numbers, as regards effect and harmonization, are well worth a place beside those of the group which H. T. Burleigh wrote a few years ago. Then, in the "Firefly" and "Farfalla," we have a totally different genre. The first, dedicated to Cecil Burleigh, is an *Allegro vivace*; rapid *legato* passage work with a short melodic interlude to set it off: "Farfalla" is charming butterfly music, also in a *vivace* tempo for *spiccato* bowing. "Evening," also ascribed to Cecil Burleigh, is a *con moto* slow movement, a fine melody richly harmonized; while "La Coquette" is, musically, all its title implies; a dainty *Allegretto* with *pizzicato* and double-stop effects—a most graceful "playing" piece. In groups of compositions there are apt to be individual weak numbers. This is not so in Mr. Yost's case. Each of his six new violin pieces has a definite value and interest of its own, and is worth playing for its own sake.

"WITH RUE MY HEART IS LADEN," "By Wenlock Town," "Bredon Hill." By Janet Hamilton. (London: Winthrop Rogers, Ltd.)

Two songs by this gifted English-woman, Janet Hamilton, "The Cherry Tree" and "Rest at Mid-day," have already been reviewed in these columns. The three here listed, like their predecessors, are also settings of poems from A. E. Housman's "A Shropshire Lad," and the real inspiration, atmospheric beauty and subtle poesy which distinguished "The Cherry Tree" and "Rest at Mid-day" are notably present in their companions. It would be hard to convey in eighteen measures of melody a deeper pathos, a more touching offering to youth that has passed than is breathed in "With Rue My Heart Is Laden." It is a song in a hundred. Again, "By Wenlock Town" has something of the more direct melancholy of an ancient folksong, modern as it is in harmonic feeling and concept, and as an impression of the poet's mood could not be bettered. "Bredon Hill" is especially interesting because of the artistic and beautiful

manner in which its composer has written a "bell" song, with never a lapse into the obvious or crudely programmatic. It is a song singable and effective from every point of view, and yet its bell harmonizations evoke the very spirit of the chimes, the clear or muffled sonority of belfried voices rather than imitate in any "set" way. No true music-lover but will enjoy making the acquaintance of these songs by Miss Hamilton. In them, all is subordinated to finding the most intimate, most expressive musical version of the individual poem; the recreating of beauty of thought in beauty of tone.

"AS MY DEAR OLD MOTHER." By Antonin Dvorák. Arranged by Clarence C. Robinson. "What Became of Nimrod?" By H. O. Osgood. (Boston: Oliver Ditson Co.)

There was room for a good male chorus arrangement of Dvorák's well known song, such as Mr. Robinson has now supplied. The four-part adaptation has been made with taste and judgment; Isabella G. Parker's English version of the original text is excellent. In fact, the only flaw in the edition is the consistent omission on outer and inner title-page of the obligatory accents in Dvorák's name. As to "What Became of Nimrod?" a rollicking good part-song for men's voices, the little octavo number is worth while anyone's purchasing, if only to get hold of Don Marquis's delightful verses. Mr. Osgood has admirably hit off the spirit of the text in a jolly round, and together music and words flay imperialism and autocracy. "What Became of Nimrod?" seems destined to become a leading "humorous" number on male chorus and glee club programs.

"SHOUT ALOUD IN TRIUMPH." By Charles Fonteyn Manney. "A Tragic Tale." By J. Bertram Fox. (Boston: Oliver Ditson Co.)

Charles Fonteyn Manney's stirring "Song of Victory" for mixed voices, to give "Shout Aloud in Triumph" its explanatory sub-title, is a swinging, robust choral *allegro*, a hymn of rejoicing well-led as regards the voices and well inspired as to melodic interest. The text is excellent, though the phrase "Peace has crowned our days" is not as convincing as it might be in view of the various inter-European apples of discord flying about at the Peace Congress. Yet the words sound a hopeful note of anticipation.

J. Bertram Fox's "A Tragic Tale" for men's voices is—as such a title for a male chorus invariably implies—a humorous number. Its text-subject is Chinese by way of William Makepeace Thackeray, and the composer's music is pentatone in a healthily American style. The chorus moves along with animation, is singable and effective, has a good climax, and makes a taking addition to the male part-song repertory.

"SOLITUDE ON THE MOUNTAIN." By Ole Bull. Arranged by Claude E. Saunier. "Réverie." By Claude Debussy. Arranged by Palmer Christian. "Bonne Nuit," "Bon Jour." By Stanley C. Reiff. (Boston: Boston Music Co.)

Ole Bull's well-known Norwegian folk-tune, better known as "The Chalet Girl's Sunday," has been arranged by Claude E. Saunier for organ, under the title of "Solitude on the Mountain." After all, why not? The "Chalet-Girl's" Sunday is one full of solitude, and it is the absence of the village sweetheart which makes it such a dull day and inspires her melodious plaint. Mr. Saunier has set forth the charming tune with effective registration on two pages, and under its new and more dignified name many a churchgoer will no doubt enjoy hearing it, not suspecting the worldly emotions responsible for its origin. Debussy's "Réverie," as Palmer Christian has transcribed it, makes a lovely organ piece, with rich opportunity for delicate interplay of *timbre* in the disposition of the stops. There are indicated some charming effects for "Chimes," "Echo" and the "Unda Maris," and the composition is one that emphatically justifies study.

Leaving the field of transcription we have two original compositions for the king of instruments which are somewhat

in the nature of a "dainty dish" to set before him. These are "Bonne Nuit" (Good-Night) and "Bon Jour" (Good-Morning) by Stanley C. Reiff. "Bonne Nuit" is a *molto tranquillo* melody of happy contour, harmonized with taste and skill, and with "Horn Diapason" (or alternative "Violin Diapason") and "Unda Maris" effects in swell and choir. It should be agreeable to listen to. "Bon Jour" supplies a pleasant musical obverse for its companion. It is a piquant *pizzicato Allegretto* with a trio movement in which the "Voix Celeste" sings as a matter of course. Together these organic night and day twins make a good "a" and "b" number for program use.

"FIERCE WAS THE WILD BILLOW." By John Spencer Camp. "The Shadows of the Evening Hour," "Praise the Lord, O Jerusalem." By R. Spaulding Stoughton. (Boston: Oliver Ditson Co.)

The mixed voice anthem is one of those musical amenities of the church service which will no doubt persist while the church lasts. "Fierce Was the Wild Billow," by Mr. Camp, is a well-balanced hymn-anthem with a good swing, in triple time, and with a rehearsal accompaniment. It is dedicated to the well-known New York organist and choir-master, Clifford Demarest. The "Shadows of the Evening Hours" (a favorite hymn-anthem title), by Mr. Stoughton, is a pleasing number of its type with a suave soprano solo, and should find friends. The same composer's "Praise the Lord, O Jerusalem," is a more ambitious work with a patriotic trend, to which its Biblical text lends itself. It is written along broad and dignified lines for general as well as patriotic use, and has a very appealing alto solo to commend it. What makes it particularly worth while is the real musical interest of its themes and the skilful manner in which the themal development has been handled.

"SONG OF THE LITTLE FISH." By Anton Arensky. "The Fair Garden." By Alexander Borodine. "Cradle Song." By N. Rimsky-Korsakoff. "Ah, Not With God's Thunder." By Modeste Moussorgsky. (Boston: Oliver Ditson Co.)

Not everyone will agree with Mr. Montagu-Nathan's rather contemptuous reference to Arensky songs which "enjoy a vogue presumably due to their being sufficiently banal to please popular taste, and charming enough to seduce critical opinion." Or, if they do, the "Song of the Little Fish" comes under the latter head; for it is a charming song, set to a poem by Lermontoff, translated by Robert H. Hamilton, its gracious and flowing melody has distinction and its accompaniment allows it to float upon a euphonious tide of genuine "water music." With a good climax, and published for high and low voice, it is a really effective song, that any singer might well care to use. Borodine's "The Fair Garden" is more subtle perhaps—a romance, clear as to melody, chromatically piquant in accompaniment, issued for medium and for low voice and very singable and expressive. Rimsky-Korsakoff's "Cradle Song" is an excerpt from his opera, "The Maid of Pskov." It is simple, musically, and rich in tender appeal, with a harmonization which differentiates it from cradle songs sung without the pale of Russian boundary-posts, and which establishes its undeniable Muscovite flavor. All three of these songs by composers of a gentler ilk fade, however, when contrasted with the more dramatic and virile "Ah, Not With God's Thunder," by Moussorgsky, the foe of mysticism and the exclusive worship of style in art. It is a setting of a Tolstoy poem, the Tolstoy in whose theories Moussorgsky believed, and to which he tried to give expression in his music. It is a song of sustained and gloomy pathos, with a long and vibrant melody harmonized with emphatic strength and color. The tempo changes throughout from six quarters to nine quarters without affecting the coherent movement of the theme. For a program which calls for a dramatic song of actual and poignant intensity, "Ah, Not With God's Thunder" could not be bettered. It is published for medium and for low voice.

"A DREAM VALENTINE." By John Spargur. "A Norland Eve." By Helen Hopekirk. (Boston: Boston Music Co.)

Mr. Spargur's song setting of Clinton Scollard's happy little poem, "A Dream Valentine," is one which should please. It is smooth, mellifluous and not too taxing vocally; in fact, with the alternative notes supplied for the first four measures on page four, it makes an admirable teaching song, one well calculated to advance the student in convincing and expressive vocalization. It has been issued for high and for low voice.

"A Norland Eve" for piano, by Mme. Helen Hopekirk, dedicated to Mrs. H. H. A. Beach, is an *Andantino* movement in 3/4 time in E minor, with virile themes and the familiar harmonic texture which many believe Grieg put into Norse music, though the opposite is the case. It is a sonorous composition, grateful to play, as the music of such a pianist as Mme. Hopekirk would naturally be, and not so difficult as to be restricted to a narrow circle of admirers.

"RUNNING WATERS." "The Breathing Rose," "Song of the Wind," "What the Old Oak Said," "Wood Nymphs," "Rolling Billows." By John Orth. Op. 18. (Boston: Boston Music Co.)

The distinguished Boston pianist and teacher, John Orth, in this latest opus of his has written a very engaging set of programmatic pieces for piano. The fact that they are of little more than medium difficulty does not make them any the less happy in imagination or playable charm. Each number is captioned by a verse-motto. "Running Waters" sings the falls of Longfellow's "Hiawatha" in a spirited *Allegro*, sweeping and brilliant. "The Breathing Rose," suggested by Oliver Wendell Holmes's line "Friendship is the breathing rose" is a very fluent *Allegretto* in which the sighing breath of the petals is voiced in recurring groups of four sixteenth-notes ending on a half note. "The Song of the Wind" is almost as a matter of course a development of rapid chromatic passage work in the right hand to a melody in the left. Coleridge's stanza beginning "the coming wind did roar more loud" is well hit off in the composition. "What the Old Oak Said" like "The Breathing Rose," is but two pages long. It is a pensive *Andante*, a full-toned melody with effective modulatory touches, inspired by a poem of Morris. "Wood Nymphs" always dance—that is when they are translated into piano music—and in the case of Mr. Orth's composition Milton's "Comus" is authority for the fact. These nymphs of Mr. Orth tread their measure in a light vivacious round in common time, rather than to the waltz more often associated with them. "Rolling billows" originating in a line of Schiller, is a sonorous, bravura working-out of combination of a broad right hand melody with programmatic arpeggios of the left. The entire set of Orth pieces is one that is worth while from two points of view. The amateur, the average pianist who plays for his own amusement and can read music fairly well, will find several individual numbers which he can "get" without special practice; as well as others that he can "get up" with a little work. And the teacher will be able to use one and all of the numbers for special technical or interpretative work.

F. H. M.

### PRAISE FOR VIAFORA

Compatriot Writes Flattering Review of "Caricatures"

An interesting review of Gianni Viafora's clever "Caricatures," described in these columns recently, appeared a few weeks ago in *La Nuova Rivista Melodrammatica*, the oldest musical paper in Italy, published in Milan.

"Viafora is evidently a past master of his art [caricature]," remarks the writer. In reference to the reproductions from the book which are published, he adds: "We are certain to make them [the characters drawn] even more envied than they already are by those we are forced to omit; for sometimes a stroke of the pen is more cherished by them than a decoration or a biography. May these rough sketches of ours go for a volume of commendations, with the added expression of our homage to the artist."

Fermin to Teach in New York and Baltimore

Adelin Fermin has leased an apartment in the Chatsworth, Riverside Drive and Seventy-second Street, where, beginning Oct. 1, he will teach three days a week. The balance of his time will, as heretofore, be devoted to the Peabody Conservatory, Baltimore. He has been a member of the vocal faculty of that institution for nine years. Mr. Fermin's presence in New York will enable him to continue work with pupils who, following graduation from the Peabody, have secured professional positions in the metropolis. Among them are John Charles Thomas, James Price, Sara Storm Cromer, Jeanne Woolford Eugene Martinet, William C. Horn, Ruth Oswald and Martha Lawrence.



# LYNNEL REED OF TOLEDO A RISING NATIVE COMPOSER



Lynnel Reed, Young Composer of Toledo, Ohio

TOLEDO, OHIO, June 30.—Among the rising American composers whose works are being recognized by the leading publishing houses, Lynnel Reed of Toledo, Ohio, is fast forging to the front. While his works thus far have been mostly in the smaller forms of songs and violin solos, Mr. Reed is working in a manner that promises things of a larger calibre later. Among the violin compositions already published are a "Berceuse," "Romance," and one entitled "In a Bedouin Camp," which has been praised highly by Maud Powell. The John Church Co. is publishing a song entitled "Of a Certain Green-Eyed Monster;" while Schirmer's will bring out in the Fall a song entitled "A Clear Midnight," a setting of the Walt Whitman poem.

Mr. Reed is a violinist of the Belgian school, having studied for a number of years with Ovide Musin in the Royal Conservatory of Liège. In theory and composition he is a pupil of Emile Dethier of Liège, A. J. Goodrich and Dr. Percy Goetschius of New York. He has had orchestral experience under some of the best known conductors of the world, including Radoux, Lefevre, Pierné, Victor Herbert and Altschuler, having been a member of the Russian Symphony Orchestra for four years.

At the recent Ohio State Music Teachers' Convention at Akron he acted as chairman of the violin conference, and is one of the Board of Directors of this Association.

J. H. A.

## BOY COMPOSES OPERETTA

Fulton Lewis of Washington, D. C., Also Writes His Own Libretto

WASHINGTON, D. C., June 26.—A youthful composer and librettist has risen in the Capital City in the person of Fulton Lewis, Jr., whose musical comedietta, "Green Pairs" was produced as a part of the graduating exercises of the Western High School. This refreshing two-act operetta is alive with simple tuneful songs and choruses. "Lit-

tle Dixie Pal of Mine," "That mother of Mine," and "Just Come To Me" are among the best of the solos, while "What Do You Think of That" is a snappy chorus. A unique song at the telephone was "Cupid, Please."

The operetta was well produced by the pupils of Western High School, under the able management of Dr. George Devitt. Others responsible for its success were Hugh Cockrell, Francis Birch, Norvell Belt, and the composer. The cast which deserves commendation consisted of Donald Wight as *Fatty Thomas*, Marjorie Preble as *Caroline Roberts*, Bernard Spille as *Jack Levoigne*, Mildred Fish as *Mme. Lavoigne*, Marian Kutz as *Elizabeth May Claxton*, Elizabeth Garner as *Mrs. Claxton*, Briant Wells as the *Butler*, Cothran Graves as *The Bishop* and Millard Lewis as *Cupid*. A chorus of twenty executed the ensemble numbers.

The performance was conducted by the composer, whose untiring zeal and direction had much to do with the musical interpretation of "Green Pairs." Mr. Lewis is only sixteen years old, and has not been a close student of music in the past. The present compositions seem rather inspirations of the moment, which were well worked up into singable melodies, simple in construction and therefore within the range of comprehension of composer and cast. The encouragement given "Green Pairs" has increased Mr. Lewis's desire to apply himself more closely to composition and bigger things may be expected of him in the future. He is a typical high school boy, who considers his operetta "lots of fun" rather than a task.

W. H.

## MCCORMACK, BRASLAU AND HEIFETZ SOLOISTS

Appear in Philadelphia Before Guests of Victor Company—Orchestral Numbers Led by Pasternack

PHILADELPHIA, July 3.—At the Little Theater last evening a concert of extraordinary interest was given by the Victor Talking Machine Company for the entertainment of Victor jobbers and a few other guests. The artists were Sophie Braslau, of the Metropolitan Opera Company; Jascha Heifetz and John McCormack. The Victor Orchestra, under the direction of Josef Pasternack, Rosario Bourdon, assistant director, played several selections and accompaniments for Miss Braslau and Mr. McCormack. The piano accompanists were Samuel Chotzinoff for Mr. Heifetz and Edwin Schneider for Mr. McCormack. The program opened with the overture to the "Merry Wives of Windsor," of Nicolai.

Mr. Heifetz played the Chopin-Auer Nocturne in E Minor, Mozart's Rondo, Dvorak-Kreisler's Slavonic Dance in E Minor, No. 2, and Sarasate's "Gypsy Airs." He was especially happy in his playing of the Auer transcription of the Chopin Nocturne and of Kreisler's transcription of Dvorak's "Slavonic Dance."

Miss Braslau sang Schalit's "Eili, Eili lama sabachthani," and added as an encore a little darkey song. The program number was given with all the wealth and beauty of tone which have come to be associated with this sterling artist of the Metropolitan.

Mr. McCormack's numbers included "Una furtiva lagrima" aria from "Elisir d'Amore" by Donizetti; "Dear Old Pal of Mine," Robe-Gitz Rice; "She is Far from the Land," Moore, and "The Americans Come!" by Fay Foster. When the distinguished tenor stepped on the platform, he was greeted with applause which lasted for fully two minutes and the audience demanded an encore and was disappointed that Mr. McCormack made only one addition to the printed program.

Never has Mr. McCormack sung more beautifully than on this occasion. His delivery of the Donizetti number displayed a volume of tone and a ringing quality which left no doubt in the mind of the listener that Mr. McCormack is as completely at home in the works of the Italian masters, which call for this kind of singing, as he is in the folk-song and the more lyric form of musical expression. Mr. McCormack has probably

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never sung this particular number more beautifully.

Other selections by the orchestra were "The Blue Danube Waltz," by Strauss, "Berceuse and Praeludium," by Järnefelt and selection from "Eileen," by Victor Herbert.

C. G. Child, of the Artist Department of the Victor Co., called upon Edward H. Droop of Washington, who, speaking from the floor on behalf of those present, thanked the artists for the delightful concert which had been given. He referred to Miss Braslau's beautiful voice as "a South wind blowing strong and warm over a Southern field ripening for the harvest," and of Mr. McCormack as "our John, our own John, our own American John."

Following the concert, those who attended were the guests of the Victor Co. at dinner at the Bellevue-Stratford, where they were entertained by other Victor artists.

## Tragic Siberian Theme in New Song by Votichenko

Sasha Votichenko, the Russian composer, is planning to give a New York recital in the fall, just before leaving for the New England States, when it is said that his recent composition, "The Son of the Chain," will be heard for the first time. This composition was unconsciously suggested to Mr. Votichenko by the Siberian prisoners whom he visited while engaged in collecting the folk-songs of Russia and Siberia. "As they had no other means of self-expression," said Mr. Votichenko, "the prisoners made a weird kind of music by the rhythmic clinking of their heavy iron chains. I have en-

deavored to give some idea of this queer form of music in my composition, but only those who have heard the 'song of the chain' as it is played by the Siberian life prisoners can fully realize its deep pathos and tragedy.

## Winton and Livingston to Manage Florence Macbeth

The Winton and Livingston, Inc., Concert Management announced this week that, by arrangements just completed with Daniel Mayer, they will forthwith take over the management of the well-known coloratura soprano, Florence Macbeth. All arrangements already made with Miss Macbeth through her former manager have been turned over to Winton and Livingston.

## Wheeling, W. Va., Has "Living Flag"

WHEELING, W. VA., July 5.—During the recent encampment of the D. A. R. one of the features of the entertainment was a Living Flag, which occupied the center of the stand and was surrounded by the Welcome Chorus consisting of all the best singers in the city, under the direction of Virginia Hall.

## Liten Sails for Europe

Carlo Liten, the Belgian actor, who was heard in readings of poems by French and Belgian writers and who appeared with several of the leading orchestras last season, sailed for Europe recently. He will spend the greater part of the summer at his home in Antwerp, but will be busy recruiting the additional players for his season in New York, opening in December.

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## James P. Dunn Replies to His Critic

To the Editor of MUSICAL AMERICA:

In last week's issue of MUSICAL AMERICA, my good friend Mephisto was gracious enough to give publicity to a grievance which I held against your paper, to wit: that your Newark correspondent did me a great injustice in not reporting in his strictures on my Intermezzo the reception accorded to the work by the audience. In this connection I stated the work was most favorably, indeed enthusiastically, received. In today's issue your Newark correspondent replies by saying, "There was just one reason for the omission, I don't record things that don't happen." I prefer not to distort the facts."

Now I do not relish the idea of entering into a controversy over one of my works, yet at the same time I do not like to be put in the light of having supplied your genial Satanic Majesty with false and untrue information. In fact, I feel I owe it to him to make some comment on Mr. Gordon's statements, and this alone prompts me to dignify his utterances with a reply.

Let me say that Mr. Gordon's reverence and respect for truth on the part of the music critic is most commendable and has my hearty concurrence. The issue, unfortunately, between him and me is that painful one of veracity. It is patent that either he or I is a candidate for membership in the Ananias Club. Now as I would be a most improper witness on my own behalf, let me submit the disinterested testimony of the other reviewers of the work, in the form of excerpts bearing on the reception granted my work by the public, and I think that readers may very easily form their own opinion as to who is to be honored with membership in the estimable society previously referred to.

Newark News: "So favorable was the impression created by the work that the composer was twice called before the audience to acknowledge its applause."

Newark Ledger: "Any doubt as to the success of the piece was settled by the reiterated applause and Mr. Dunn was finally forced to come forth and bow," etc.

Newark Call: "The audience plainly wanted the number repeated. Dr. Dunn was called to the platform and bowed

repeatedly. An interested listener to the music was Mr. Caruso, who expressed his approval in no uncertain terms."

Hudson Observer: "More than 10,000 persons were in attendance and the orchestral production of the intricate piece met with generous applause."

Musical Courier: "Hearty applause brought the composer out upon the platform to bow," etc.

The only other review I can find—the Newark Star Eagle speaks most favorably of the work but does not say anything bearing on its reception.

Now who is telling the truth?

JAMES P. DUNN.  
Jersey City, N. J., June 27, 1919.

## Believes Prohibition Will Help the Country Musically

To the Editor of MUSICAL AMERICA:

My opinion of national prohibition as provided for in the eighteenth amendment of the Constitution is that an advantage was taken of a war crisis to impose upon the people legislation in a much severer form than was originally intended. Popular opinion has it that anything so big and vital as to make necessary a Constitutional amendment, should be clearly and deliberately put before the people. The measure, as originally framed, provided for a period of prohibition during the state of war only. This to my mind is sane and logical. No great victory is ever won without paying the price in food stuffs, money and hardships and we owed it to those brave boys that trained here to see that their best interests came first, and our little deprivation in having to forego liquor in order to keep the young manhood and womanhood of this country in the best physical and mental condition was a comparatively insignificant thing for us to do. However, should the country wish to amend the amendment, it is highly probable the liquor traffic would then be controlled to a larger and greater extent than heretofore. Although, as it stands now, and this has been proved by individual states in this Union, there is no absolute indication that the country would suffer socially, financially, politically or musically.

That prohibition will help the country musically is unquestioned. With or without prohibition, America has been making giant strides in her music, both in appreciation and composing. With more time than ever to devote to himself and family, the average American citizen will seek his amusement and diversion in other fields. Through the medium of phonographs and player pianos, the use of these being unquestionably increased, the mind heretofore not musically inclined will gradually be educated up to the beautiful in art, and music will come into its own.

FRANCES INGRAM.

New York, July 5, 1919.

## Amends Due to Conductor of Chehalis (Wash.) Choral Society

To the Editor of MUSICAL AMERICA:

I was quite surprised to see my picture in your issue of June 21, connected with a report of the Music Festival at Chehalis, Wash., and I thank you for the honor thus conferred. I cannot but wish, though, that the report had been a little more explicit as regards my connection with the festival. The report states only that I played "Finlandia" on the movie-theater organ; it makes no mention that I was the director of the Chehalis Choral Society, which gave the festival with the assistance of such other agencies as are mentioned. Also, as the report does not mention me among those assisting from out of town, it leaves it implied that I am a local Chehalis musician contributing an organ solo!

I am not kicking; only it seems a pity that what were evidently such good in-

tentions on your part should have missed the mark in execution. You will readily understand that the Choral Society is the most important part of the festival organization—it is in any music festival—and as I have gone down to Chehalis every week through the season to train the chorus, I am naturally proud of the capital work it did in the concerts, and wish that I might at least have been mentioned as its director, in connection with my picture.

Yours very truly,  
FERDINAND DUNKLEY.

Tacoma, Wash., July 27, 1919.

## Appreciation

To the Editor of MUSICAL AMERICA:

At last one broad-minded man with a vision far-reaching has seen fit to leave a fund for the musical foundation institute. I really believe that without a doubt the late philanthropist, Mr. Juilliard, was influenced more or less by the work Mr. Freund personally and your paper has done in the past for the very object and principle for which this magnificent foundation stands. I personally commend you for the continuity which you have shown in your past untiring efforts and undoubtedly there will be others who will see the light and follow the example of Mr. Juilliard.

Though some may criticize you through their narrow-minded vision, let this not deter you in your continued efforts to make music in America a national institution, thereby encouraging our native composers and musicians for future effort. The work which Mr. Freund entered into through the different agencies of the Alliance, his papers and work editorially, I believe is responsible in a measure for this magnificent bequest of Mr. Juilliard, whose name will ring down through the years to come as blazing the way for others to do likewise.

I commend you for your untiring efforts in this direction. Its benefits will be lasting and beneficial to humanity.

Very truly yours,  
HARRY W. YEAGER,

Mgr. Piano Dept., N. Snellenburg & Co.  
Philadelphia, Pa., June 28, 1919.

## The Fund for Composers

To the Editor of MUSICAL AMERICA:

The discussion now running in MUSICAL AMERICA regarding the fund for composers is very interesting, but the rub will come when some one will have to decide who is worthy of help.

I think the only way to encourage composition is to have the works adequately performed, say, by a syndicate of orchestras throughout the land, and rest assured, if anything worth while bobs up, it will be taken up and pecuniary rewards will follow in their proper time. I don't think the stupendous effort of any composer to be original would be stimulated by a donation *à priori*.

I am hoping that Pittsburgh will some day be famous for something besides coal and iron. I am trying to do my bit.

I just received word from Chicago that my pupil, Miss Edith Friedman, whom I trained since 1909, has been awarded the free scholarship under Mr. Grainger at the Chicago Musical College.

Very truly yours,  
W. K. STEINER.

Pittsburgh, Pa., July 2, 1919.

## To Give Series of Eight Concerts in Asbury Park

Announcement was made last Monday by F. C. Coppicus for the Metropolitan Musical Bureau that arrangements had been made by the Bureau with Mayor Clarence E. F. Hetrick of Asbury Park, N. J. for the giving of a series of eight Thursday evening concerts in Asbury Park with prominent soloists. The series will open July 17 and the concerts will be held at the Arcade.

## SUNDELIUS IN MONTREAL

Metropolitan Soprano Ends City's Recital Season—Pupils Heard

MONTREAL, CAN., July 3.—The last recitals of the musical season here were given Monday and Tuesday evenings by Mme. Marie Sundelius, of the Metropolitan Opera Company, who sang at His Majesty's Theater, under the management of the Canadian Concert Directions for the benefit of the School for Crippled Children. Mme. Sundelius was assisted by Mary Capewell, pianist whose playing was much admired. Mme. Sundelius's numbers ranged from the operatic to chansons in the modern French idiom, all sung with grace and wealth of technic. Her voice was pleasantly smooth, and of fine quality, and she made many friends. Miss Capewell's accompaniments were marvels of sympathetic playing.

Pupils' recitals galore, and none of them particularly interesting, have been the rule for the past few weeks. Emile Taranto's pupils played at the Windsor Hall recently, and Alfred Laliberté's piano students gave a week of recitals in his beautiful studio. These recitals are always interesting as Mr. Laliberté introduces charming novelties in the way of unusual music by unknown, or comparatively unknown, composers.

R. G. M.

## Dora Gibson in London Concerts

Dora Gibson, formerly of the Chicago Opera Association, who is now in England, has been engaged for three promenade concerts with Sir Henry Wood's Orchestral Symphony, and has also been engaged with the Chappell Ballads at Queen's Hall. She recently had an offer to appear in the principal rôle of a new light opera, but decided not to accept.

Jules Daiber, manager of Rosa Raisa, reports that the concert bookings for Raisa for the months of October and November are entirely complete. The cities where she will be heard in joint recital with Giacomo Rimini, Italian baritone, will be: Boston, Pittsburgh, Detroit, Toledo, Newark, Lynn and Philadelphia. Her spring tour is now being booked rapidly and begins March 15, 1920, and will include a trip to the coast.

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COLUMBIA, MO., June 27.—Delegates from all sections of the State last night closed the twenty-fourth annual convention of the Missouri Music Teachers' Convention, after partaking of the hospitality of this pleasant city for three days, June 24, 25 and 26. For an artistic convention a better city could not be found, as it is without doubt one of the cleanest and most delightful little places in this section of the country. Being a college town it is provided with the necessary environment for entertainment and facilities for handling such things. The University of Missouri, Central College for Women, and Stephen's College, also for women, are located here, the convention holding its sessions in the auditorium of the latter college, the music department of which is so ably run by Basil Gauntlett, who was chairman of the executive committee on arrangements. Situated amid giant oak and elm trees, it was a charming place for such an affair and the beautiful grounds surrounding the college buildings provided a place for complete relaxation between sessions. Unfortunately the weather was torrid and the attendance was unusually small. However, those who attended left with the idea that considerable constructive work had been accomplished and they were imbued with a national idea, which no doubt will take root in the far corners of the State.

### Endorse National Conservatory

The entire keynote of the convention was nationalization of music and standards, and one of the first pieces of business was the introduction on Tuesday afternoon (the real opening session) of a motion to "endorse the movement now under way for the establishment of a National Conservatory of Music and Arts as outlined in a bill introduced into the Senate by Senator Duncan Fletcher of Florida, and giving to such movement its unqualified support," and a further resolution stating that "immediate steps be taken to secure a redivision of territory under this bill so as to provide for one of the branches of this conservatory to be located in the city of St. Louis." This resolution was introduced by George Enzinger of St. Louis and immediately passed after a discussion was held on the floor by Herbert W. Cost of St. Louis, who made a plea for the bill, which is fostered by the Musical Alliance of the United States. Mr. Cost's remarks were to the point and he answered numerous questions on the subject as far as possible with all available details.

The secretary was immediately in-



Officers of the Missouri Association, Left to Right, Tyne W. Lyon, Secretary and Treasurer; Herbert Krumme, President; George Enzinger, Chairman of the Program Committee

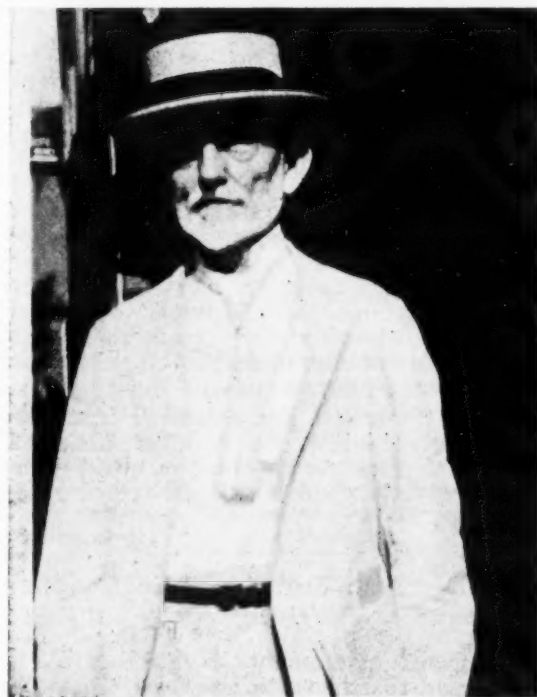
structed to notify Senator Selden P. Spencer (Missouri) by wire of the action taken. A committee of Ottmar Moll, Bruno Strassburger and George Enzinger was later appointed by the chair to confer and assist the Mayor's Committee of St. Louis, of which already William John Hall and Herbert W. Cost were members. A concise report of the doings of the Associated Musicians of St. Louis was made by George Enzinger, president, and of the activities of the Kansas City Music Teachers' Association by Louise Parker.

After a short business meeting the first program was opened by a most delightful bit of singing. It is seldom that the convention has the opportunity of hearing such a charming voice as was exhibited by Frances Bendelari of Joplin, Mo., who gave the "Depuis le jour" Aria from "Louise" with Austin Gorgon at the piano. With a truly fine lyric voice, a charming presence and exceptional musical taste, she sang this lovely aria. Prof. W. H. Pommer, who is really the dean of active music teachers both in Missouri and the association, then was represented on the program with five new songs from manuscript, with the composer at the piano. Exhibiting true musical worth, they were much enjoyed, being well sung by Era Lightner of Columbia. H. H. Loudonback, head of the musical department of Christian College, then gave the Concertstück of Weber. Chamber music came in for its share with a Beethoven Piano Quartet in E Flat, Op. 16, played by Arthur Ziegler, violin; George Venable, viola; R. G. Spurling, cello, and H. H. Loudonback, piano, all of Columbia.

### Rudolph Gruen's Recital

The evening brought the musical treat of the convention in the form of a piano recital by Rudolph Gruen of St. Louis. Already much has been said of Mr. Gruen's playing in the columns

of MUSICAL AMERICA, but it may be further stated that he entirely maintained his laurels on this very warm night. His program included the Bach-Liszt Fantaisie and Fugue in G Minor; Chopin's Valse in E Flat, Op. 18, Nocturne in F Minor, Op. 55, No. 1, and Scherzo in C Sharp Minor, Op. 39;



Prof. W. H. Pommer, Dean of the Active Members of the Missouri Music Teachers Association, Photographed During the Convention

Kroeger's "Danse of the Elves," Granados's "A la Cubana," Ravel's "Jeux d'eau," Rachmaninoff's Prelude in G Minor, Op. 23, No. 5, and Liszt's Rhapsodie Hongroise, No. 6. An informal reception was held on the college grounds immediately after this.

Wednesday brought several conferences with the usual papers to carry along the speakers' views. Most important of these was the piano conference led by Ernest C. Kron of St. Louis. W. L. Calhoun of Carthage had a paper on "The Rational Basis for a Curriculum of Piano Study" and Ottmar Moll of St. Louis one on "The Class Recital and Its Value to the Music Student." The ensuing discussions were lively and much to the point. The afternoon session was started with a paper, "The Test of Musical Worth," by Nan C. Capp of St. Joseph, followed by the playing of the first movement of Sonata in A Flat, Op. 30, by Weber, by Marie Gungerich of Joplin. She gave a very interesting interpretation to the number. After a brief intermission, Herbert Krumme of St. Joseph, president of the association during 1918 and 1919, gave a fine organ recital across the street in the Methodist Church.

Another fine recital was given in the evening by Eula Bathgate, pianist from Polo, and Mrs. Fleming L'Engle, soprano from Joplin. Miss Bathgate showed elegance of technique and musicianship in a miscellaneous group, and particularly so in the solo part of the Liszt Concerto in E Flat, with Mr. Gauntlett at the accompanying instrument. Miss L'Engle has a fine voice and it was well displayed in a group and in the very beautiful aria "Il est doux, il est bon," from Massenet's "Hérodiade." Frances Bendelari played the accompaniments most satisfactorily.

Wednesday afternoon was well filled. Mme. Etta Edwards of St. Louis read a paper on "One of the Present Needs of American Students and Singers." Mme. Edwards is one of the most prominent vocal teachers in St. Louis and her views on certain phases of vocalization and instruction were extremely interesting. Her points were illustrated by three groups sung by Frank Spahn, baritone, of St. Louis, one of her foremost artist pupils. Mr. Spahn has a most pleasing quality of voice, not big but thoroughly adequate. Later a paper, "The Relation between the Music Teacher and the Junior Music Club," was discussed by Mrs. Anna H. Hamilton of Auxvasse, followed by a violin group given by Wort S. Morse of Kansas City. Rufina Bloss of Aurora closed with a piano group.

The evening was given over to an organ recital by George Enzinger of St. Louis, who played a program of intense interest, as it was made up entirely of numbers composed by members of the association. Works of Edward M. Read, Ernest R. Kroeger, William John Hall, Carl Wilhelm Kern and Arthur Davis made up the list and one of the best audiences of the entire convention went to hear him. It was finely rendered. The sessions came to a formal close with the singing of "America."

### Election of Officers

All in all, the discussions and business brought up were intensely interesting. The nominating committee placed the names of William John Hall, St. Louis, president; Alice Parker, Kansas City, vice-president, and Tyrie W. Lyon, St. Louis, secretary and treasurer; W. L. Calhoun, Joplin, head of examining committee, before the last business meeting, and these were elected for the coming year. Herbert Krumme, retiring president, turned the chair over to Mr. Hall. George Enzinger was thanked for the excellent way in which he took hold of the program at the eleventh hour and made it so interesting, despite the fact that a number of the participants disappointed at the last moment by not appearing. After considerable discussion St. Joseph was chosen as the place for the meeting next year and certain changes in the policy of the convention were considered.

A closing request was made to each and every member to place all the pressure possible upon their representative in Congress and the Senators from this State to insure the passage of the bill, when amended, for the formation of the National Conservatory of Music and Arts. HERBERT W. COST.

### Oscar Saenger at the Chicago Musical College

Oscar Saenger began his work at the Chicago Musical College on June 30. He will be guest teacher there for a term of five weeks, ending Aug. 2. On June 27 he heard contestants for the Oscar Saenger Scholarship which was offered for the summer course. This was won by Ruth Benkert Wunchel, soprano, of Des Moines, Iowa. Miss Wunchel sang at the concert of June 28 at the Ziegfeld Theater. Her beautiful voice and charming rendition of the songs "Ah, Love but a Day" by Beach, and "A Son of Sunshine" by Goring-Thomas, won her the honor so much coveted. After his season at the college Mr. Saenger will spend his vacation in the Canadian woods, and resume teaching in New York Oct. 1.

Nelson Alexander Chestnut, the tenor and member of the faculty of the Combs Conservatory of Music, Philadelphia, has recently added a number of songs by Frederick W. Vanderpool and Arthur A. Penn to his teaching lists at the school, including "Values," "I Did Not Know," "Ma Little Sunflower," "The Magic of Your Eyes" and "Smilin' Through."

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## UNIVERSITY OF TEXAS INSTITUTES COURSE IN PUBLIC SCHOOL MUSIC

AUSTIN, TEX., July 7.—Beginning in September, the University of Texas will offer a complete series of courses in public school music.

The term, "music education," will be used to designate this division in the school of music, as at Columbia, and to indicate a broader and more intensive treatment of music than is generally offered in public school music instruction.

The first year's work designed especially for supervisors of music, will include sight singing and ear training; elementary harmony; methods in public school music; observation, criticism and class instruction, practical instrumentation and conducting, and training in voice, piano, together with chorus singing.

The second year's work will consist of advanced harmony, history of music,

analysis of form, supervision of music education and directed teaching, secondary music education and applied music as needed in piano, voice or other instruments.

These series of courses will be begun at the opening of the university in September, and will be under the direction of Irving Willard Jones, who has been especially engaged by the university.

Mr. Jones was until recently chairman of the department of public school music and director of choral music at the University of Wisconsin. For two years he was conductor of community singing for the Civic Music Association of Chicago.

Before going to Chicago, Mr. Jones had extended experience along many musical lines, including the supervision of vocal music, normal school and university instruction, choir direction, direction of community music projects and coaching for public performance.

## Washington Bestows High Honors on Kitty Cheatham

KITTY CHEATHAM has made an unprecedented record of appearing seven times in succession, in Washington in the last two weeks. The recognition of her distinguished art has brought her prominently before the highest educational, governmental, diplomatic and community circles, whose sincere appreciation has permanently stamped this fine artist as an unquestioned authority, not only in musical, but on matters of national import as well. At the invitation of President Collier and the board of trustees, Miss Cheatham delivered an address on American ideals at the ninety-eighth annual commencement of George Washington University on June 18. She was the only woman thus honored by the university. She immediately preceded Major-General Leonard Wood—who delivered the commencement address—on the program.

On June 20 the U. S. Commissioner of Education, Dr. Philander P. Claxton, engaged Miss Cheatham to appear at the new auditorium in the Bureau of the Interior, before the Board of Education and other educational authorities. On June 22, at the graduation community singing at Central High School, in conjunction with Dr. Peter Dykema, Miss Cheatham illustrated her valuable understanding of community singing by taking the baton for part of the afternoon. She succeeded in producing fine results from the large audience. Two appearances at the Continental Memorial Hall of the Daughters of the American Revolution—under the auspices of that great woman's organization—followed on June 24 and 25. The artist's success was so great in these occasions that several future appearances are being arranged. (Incidentally, Kitty Cheatham is a Daughter of the American Revolution and is a Colonial Dame.) On the afternoon of June 25 a recital at the commencement exercises of the Wilson Normal School, under the direction of Dr. Hamlin Cogswell, Supervisor of Music in the Public Schools of Washington, followed, and on Thursday last, at the urgent request of Major-General George Barnett, U. S. M. C., Miss Cheatham was the guest of honor of the U. S. Marine Corps at Quantico, where she was enthusiastically received by the Corps, who not only sang for her and with her, but almost made her miss her train in their insistent demands for encores to nearly everything that she

sang. There was a wonderful spirit of patriotism throughout the evening, and Miss Cheatham, upon being recalled at the end of the program, led the Corps in singing "Our America" and made an inspiring talk on true Americanism.

It was a memorable Fourth of July for the "boys," who have a particular affection for Kitty Cheatham and expressed it, at intervals, during the program. They do not forget that she correlated their magnificent bravery in France during the week of June 3, 1918, America's first victory in the world war, with the appearing of the brilliant new star, which shone with unprecedented radiance at this time, and that she wrote extensively of this victory in her patriotic pamphlets. They also remember that she had fourteen members of her family serving their country overseas, and that, incidentally she herself has been a brave and consistent fighter for the purest American ideals.

Miss Cheatham has returned from the National Capital for a brief time of respite before commencing a short tour of several large summer schools during August.

### Paul Morenzo Still Active in Concert-giving

Concert engagements have obliged Paul Morenzo, the tenor, to postpone his vacation. His manager, Annie Friedberg received a "hurry call" from Philadelphia to have him give a recital before the Society of Friends of Music on their special July Fourth celebration, and on July

6 he appeared with the Symphony Orchestra in Atlantic City. This eminent tenor, who has been living in Canada for the last few years, appeared in a concert in New York last week and, after singing a group of four numbers, the audience insisted on two encores.

## GARDNER STAR OF STADIUM CONCERT

Violinist on Program as Soloist,  
Composer and Conductor of  
His Own Tone-Poem

Samuel Gardner appeared at last Monday evening's Stadium concert in New York as soloist, composer and conductor. The gifted young violinist launched off with a remarkably beautiful and finished performance of Bruch's G Minor Concerto and infused actually something of a fresh interest in that much-tormented and melodically glucose work. There are not more than half a dozen living violinists—and they are of the supreme stature—who could have played with as rare a beauty of tone or a dignity and breadth that so transfigured the sentimental and hackneyed music. Even the most delicate passages of the *adagio* were easily audible across the vast Stadium spaces, and in the finale the young artist displayed a dazzling virtuosity and impetuous rhythm.

Having disposed of the concerto, Mr. Gardner received from Mr. Volpe the conductor's baton, and took the orchestra through his tone poem, "New Russia." He showed knowledge of the routine of conducting and obtained what effects he sought with ease and ready assurance.

The title of the new work should not lead to a misconception of its character. It is not an experiment in tonal license. It is clearly program music, nevertheless, which the absence of any program last week deprived of some measure of its pith and evident purpose. Mr. Gardner's skill in technical organization is familiar from his other works. This one, his most extended and impressively proportioned, reinforces the notions held of his adroitness in composition. It seemed well scored—so far as the open air warrants the opinion—and well balanced and varied in its scheme of sonorities. There are reminders of Tchaikovsky and Rimsky-Korsakoff, as might be expected; passages of a peaceable buoyancy contrasted with several episodes of tumult (though Mr. Gardner's Bolsheviks are not as fearful as the press and the propagandists paint the species); themes formed on the model of Russian folk melody and one of a Tchaikovskyan lyrical manner. But the material is not particularly distinguished and the earlier half of the piece seems thin. "New Russia" will add to Mr. Gardner's reputation, and would be better still for a clearly specified program. It was cordially received.

The concert began with a very creditable performance of the "Unfinished" Symphony and closed with Tchaikovsky's

"Francesca da Rimini" and Dvorak's delightful "Slavonic Dances." H. F. P.

### Miss Peterson Earns Applause

May Peterson, the Metropolitan Opera soprano, was soloist at the Stadium concert on the evening of July 3, offering "Voi che Sapete" from Mozart's "Marriage of Figaro," the gavotte from Massenet's "Manon" (not "Mignon," as the program stated), and in the second part of the program, with Blanche Consolvo, contralto, the duet from "Lakmé."

Miss Peterson was received with great enthusiasm by her audience and her voice defied the uncertain acoustics of the outdoor auditorium. The Mozart number, though hardly in Miss Peterson's style, was sung with much charm, and while the wisdom of introducing a high B Flat in the penultimate phrase is open to question, the audience applauded to the echo. The gavotte was a delightful bit of singing, in true French manner and made one hope to hear Miss Peterson sing the whole rôle some time. After this group, to her own accompaniment, Miss Peterson gave "The Lass with the Delicate Air" and "Comin' Through the Rye," both of which were delightfully sung.

Ernest Davis, the tenor, was called upon unexpectedly as soloist on the evening of July 4. Mr. Davis sang the "Vesti la Giubba" aria from "Pagliacci," with Conductor Volpe's forces, winning great applause. Mr. Davis was in excellent voice. J. A. H.

### Popular Night

Saturday night—Popular Night—brought a commonplace program and the following soloists: Idelle Patterson, soprano; Lillian Eubank, contralto; Ernest Davis, tenor; Earle Tuckerman, baritone. These pleasing vocalists joined forces in the "Bohème" and "Rigoletto" quartets, and Miss Eubank sang the inevitable "Samson and Delilah" aria, the four winning sincere applause. Mr. Volpe led his men through the "Tell" overture, the first "Peer Gynt" suite, Waldteufel's "Estudiantina" waltz, Offenbach's "Orpheus" overture, the Second Rhapsody by Liszt and a fantasia on "Pagliacci." He was roundly applauded and was openhanded in the matter of encores. B. R.

### Godowsky Engaged as Soloist for New Symphony Concert

Leopold Godowsky, the eminent pianist, has been engaged as one of the soloists for the New Symphony Orchestra concerts next season. The list already announced includes Guiomar Novaes, Fritz Kreisler, Jacques Thibaud, Sergei Rachmaninoff and Harold Bauer. Mr. Godowsky will play at the concerts of March 30 and 31.

### Roanoke Has New Orchestra Society

ROANOKE, VA., July 3.—The Roanoke Philharmonic Orchestral Society, with Prof. Charles H. Borjes as conductor, has just been organized by twenty-five local musicians of this city. G. H. B.

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## Michigan Artists and Composers Show Their Worth in Teachers' Convention

Programs of State's Musicians Are Strong Feature of Thirty-Second Annual Meeting, Held in Flint—Song and Light Festival Opens Event Brilliantly—Noted Visiting Artists Contribute to Members' Enjoyment.

FLINT, MICH., June 29.—With a series of delightful concerts interspersed with a group of highly informative and well prepared talks on subjects of vital interest to the musical world, the thirty-second annual convention of the Michigan Music Teachers' Association was held here June 23 to 27 and proved to be in every respect one of the most successful that the organization has ever had.

The past year has been one of great success to the Michigan musicians, their association has been active in matters for the interest of the musical fraternity, and the reports which the officers presented of their work were enthusiastically approved.

New Officers to direct the organization next year were elected as follows:

President, Francis L. York, Detroit; vice-president, George Oscar Bowen, Flint; secretary, John G. Cummings, Saginaw; treasurer, Melville W. Chase, Hillsdale; auditor, S. E. Clark, Detroit.

Detroit was selected as the next place of meeting of the convention.

The convention's sessions opened on Monday evening with the big Song and Light Festival staged at Thread lake, near Flint, where thousands of persons assembled to witness the great spectacle. It was put on by the Flint Community Chorus of which George Oscar Bowen is director, 500 singers devoting their efforts to the success of the evening's entertainment.

The end of the lake was lighted with red fires, Japanese lanterns, hung in festoons in the trees, and with spot lights, used to illuminate the feature numbers put on in boats on the surface of the lake. The lights of the canoes and boats out on the lake were still another added feature to delight the eye.

The musical program was well worked out, and successful in the extreme, consisting of numbers by the community chorus together with solos by capable artists. The entire audience opened the evening's entertainment with the singing of "The Battle Hymn of the Republic," while the chorus stood at attention as the bands played the "Star-Spangled Banner" and Boy Scouts raised the colors at the other end of the lake.

The Flint Community Chorus sang "Send Out Thy Light" and the "Blue Danube" waltz, while the Dort chorus, recent winners of the Flint Journal prize for community singing, sang the "Barcarolle," from the "Tales of Hoffmann." Marian Lawrason sang "Dear Old Pal of Mine" from a canoe floating in the lake, while high school glee clubs sang several numbers from the water also.

Features of Tuesday, the day most of the delegates arrived, were a reception at the home of Mrs. C. S. Mott, and a banquet by the Flint Board of Commerce held at Tryden Hall.

### Tuesday's Concert

A big concert at the Masonic Temple Tuesday evening in which Frances Ingram, contralto; Harold Land, baritone, and John Koneczny, tenor, assisted the Flint Community Chorus and the Flint St. Cecilia Society, was the next big feature of the convention, and was to a large proportion of the delegates who did not arrive in time for the Song and Light Festival Monday, the opening concert of the convention.

The cantata "The Crusaders" was put on by the community chorus under the direction of Mr. Bowen and was one of the most delightful of that organization's numbers. Miss Ingram starred in the rôle of *Armida*, while Mr. Land sang the rôle of *Peter the Hermit*, and Mr. Koneczny that of *Rinaldo*.

The program opened with a selection by the Community Orchestra, followed by the "Blue Danube" waltz by the chorus. Mrs. Harry Winegarden, in excellent voice, sang a group of songs accompanied at the piano by Vivian Tripp. Mrs. C. H. Bonbright followed with a piano number, Polonaise in E flat, Op.



Committee of Musicians of Flint, Mich., Which Was in Charge of Convention: Left to Right—Mrs. J. C. King, Mrs. J. G. Warrick, Mrs. Alena Greene-Cooke (Front), Mrs. William Clift (Rear), Mrs. Harry Winegarden (Front), Vice-Chairman; Mrs. H. A. Field (Rear), Mrs. C. B. Crampton, Mrs. W. H. Winchester and G. O. Bowen, General Chairman

22 (Chopin), which she interpreted excellently.

"The Blessed Damsel" (Debussy), sung by the St. Cecilia double quartet, composed of Mmes. Eva Remington Fee, W. H. Winchester, Alena Green Cooke, Raymond Williams and Harry Winegarden, and Martha Baker, Daisy Ann Thompson and Vivian Tripp, added much to the program. The solo parts were sung by Mrs. Fee.

A group of songs by Mr. Land completed the first section of the program which was followed by "The Crusaders."

Two fine concerts marked Wednesday's session of the convention. Charles W. Clark of Chicago, who was on the program for a concert at the afternoon session, was suddenly taken sick and was unable to get to Flint to give his song recital, but efforts to get in touch with Harold Land who had sung the previous evening were successful and Mr. Land gave a delightful concert on short notice. His singing met with even more enthusiastic reception than at his previous appearance, and his entire performance was marked by artistry of the highest type.

The evening concert was given by André Polah, violinist; Philip Abbas, 'cellist, and Margaret Mannebach, pianist; all of Detroit.

Mr. Polah's performance of the Mendelssohn concerto was one of the features of the evening's entertainment. He showed himself a violinist of far more than average ability, and he held his audience completely under the sway of his art.

Miss Mannebach also won earnest praise from all the musicians present for her work at the piano. Playing in the Mendelssohn concerto with Mr. Polah, she too did splendidly.

Ernest Hutcheson, pianist, performed Thursday evening before an appreciative audience. He is an artist of recognized ability and held his audience spellbound by his playing. So well was his program liked that his audience refused to leave the hall at the conclusion till he had added three other numbers, while he was also forced to repeat the "Capriccioso," a number of his own composition, which showed him to be a composer of no mean ability.

The program of Michigan musicians, put on Thursday morning, developed delightful entertainment in nearly every number, and showed the state to be the possessor of artists of splendid ability, and great technical skill besides their artistic feeling. A similar program of

the works of Michigan composers demonstrated the great ability of Michigan's writers of music to produce works of the first caliber.

### The Final Event

The final musical event of the convention was the concert Friday evening by the Flint Community Chorus assisted by Mildred Graham, soprano; Rose Bryant, contralto; Allen McQuhae, tenor; and Harold Land, bass.

The "Stabat Mater" was the feature number of the evening, put on by the chorus and the soloists. This great work was given a most capable interpretation by all of the artists concerned in its production, and was enthusiastically received by the big audience which attended its performance.

Preceding the singing of the "Stabat Mater" the four soloists each sang several numbers which proved them to be artists of exceptional ability.

Community music, of the greatest interest to Flint because of the attention they have given to it, was treated in an

excellent talk by Peter Dykema, head of the public school and community music department of the University of Wisconsin, who declared that community music, more than anything else, has transposed "people" into "folks"; it has awakened a new spirit of friendliness and kindness; it gets people of all the various classes together and makes them feel that they are all the same class.

Community music is socialized music. It is music for the sake of the people, rather than music for the mere sake of music. Through community singing the people are made to express themselves.

A number of other excellent talks were given during the convention by Mrs. Effa Ellis Perfield of New York, who spoke on "The Old and New Pedagogy"; Mrs. Anna Faulkner Oberndorfer who spoke on "Americanization Through Music"; Ralph L. Baldwin, Hartford, Conn., who spoke on "Public School Music"; Franz Apel, Detroit, who spoke on "The Harvard System of Music Credits"; Inez Field Damon of the Oliver Ditson Company.

CHARLES H. CUMMINGS.

### Noted Artists Engaged for Course in Charleston, S. C.

CHARLESTON, S. C., July 3.—The Charleston Musical Society has announced a fine series of artists' concerts to be given under its auspices during the season of 1919-1920. Eight artists or organizations of artists from the musical centers of the world will be heard here, in addition to four concerts to be given by the musicians of this city. The Flonzaley Quartet, the Société des Instruments Anciens, Jacques Thibaud, violinist; Guiomar, Novaes and Josef Lhevinne pianists; Pablo Casals, the 'cellist, and Rafaelo Diaz the Metropolitan tenor, will appear in the series. All of these concerts will be held on Sunday afternoons at the Victory Theater, which has the largest auditorium in the city. The officers of the society are: W. Gordon McCabe, Jr., president; Mrs. R. G. Rhett, first vice-president; John C. Koster, third

vice-president; Nathalie Dotterer, secretary; F. G. Davies treasurer, and Maud W. Gibbon, business manager.

### Chicago Schedule of Park Concerts Arranged

CHICAGO, July 8.—The Civic Music Association has arranged its schedule of band concerts and community sings for the summer, the city of Chicago, the Lincoln, South and West Chicago Park Commissioners co-operating with the association. Frederick Carberry is director of community singing, Charles Elander director of the band and Isaac Van Grove accompanist.

Gordon Stanley has been granted a year's leave of absence by the directors of the Pittsburgh Musical Institute to do some special work with Ernest Hutcheson in New York City.

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PORTLAND, ORE.—Mrs. Rose Coursen Reed gave her final concert of the season at the Multnomah Hotel on June 23.

WELLSBURGH, W. VA.—The music class of Lucie M. Jacobs gave a concert at the Brook County Y. M. C. A. Thirty performers were heard in a well-selected program.

PORTLAND, ORE.—Susie Michael, who presented eleven of her pupils at the Turn Verein Auditorium on Thursday evening, June 19, was assisted by Leah Schas, danseuse, and Alfred Keller, violinist.

RUTLAND, VT.—B. E. Mugridge, of Regina, Saskatchewan, formerly of the Majestic Theater orchestra at Burlington, has been engaged at the leader of the orchestra at the Strand Theater in this city.

STEBENVILLE, GA.—The series of band concerts initiated by the Recreation Committee of the Chamber of Commerce were begun last week. On June 27 at the Northend Playground the Fort Steuben Band was heard.

BURLINGTON, VT.—Mr. and Mrs. John W. Nichols of the music school at the summer school of the University of Vermont have made arrangements to give weekly concerts throughout the session, which lasts six weeks.

CHARLES CITY, IA.—Mearle Lemon, instructor of piano and harmony in Cedar Valley College, and Anita Yates, supervisor of music in the public schools of Osage, are taking special work in music in Chicago during the summer.

RUTLAND, VT.—The pupils of Mrs. C. T. Brown appeared in recital recently, and those who appeared on the program included Ellen Chapeau, Clara Hunt, Rita Abare, Catherine Curtis, Margaret Rogers, Helen Leahey, and Vera Tower.

CHICAGO.—Helen Hovey-Daniels, soprano, is the new soloist at the First Presbyterian Church of Highland Park. She will substitute for Louis Kreidler, the well-known baritone, during the summer months. Isaac Van Grove will be the organist.

MIDDLEBURY, VT.—Minnie Hayden of Steinert Hall, Boston, has again been engaged to head the department of music at the summer school of Middlebury College. She has had supervision of this department since 1913. Gladys Lott of Boston will assist her.

INDIANAPOLIS, IND.—Leslie E. Peck, principal of the cornet department of the Metropolitan School of Music, will conduct a summer class at Petoskey, Mich., beginning July 28, and closing Sept. 5. The closing recital will take place Sept. 4 at Mr. Peck's studio in Petoskey.

HARRISBURG, PA.—Bernard R. Mausart, organist and choirmaster of Union Presbyterian Church of Schenectady, N. Y., has been engaged as organist and choirmaster of Grace Methodist Church of this city. He will arrive about Aug. 1 to oversee the placing of the new organ in the church.

NEW YORK.—The Workingmen's Circle Musical Society, of 143 East Third Street, is offering to all who study music in any instrument, an opportunity of obtaining free orchestral training. The society has two orchestras, one symphony and one mandolin. N. Alterman is organizer of the society.

BARRE, VT.—The violin pupils of Mrs. Edwin W. Bruce gave an enjoyable recital recently in the parlors of the Vincitia Club. Gladys Gale was the accompanist, and those who took part included: Raymond Romanos, George May, Edwin Alexander, Raymond Ayers, Harvey Cate, Velma Campbell, Gertrude Nichols and Vera Lyman. The Waterbury Mandolin Club contributed to the program.

CINCINNATI, O.—Clara Bridge presented a group of gifted young students in a piano recital at the Cincinnati Conservatory of Music on June 23. Among those participating were Martha Buecker, Elmer Conradi, Sadie Messer, Wilma Borcharding, Mary Tobin, Catherine Veal, Hilda Holt, Cecile Falkenstein and Kathleen Turberville.

PITTSBURGH.—A song recital was given by the pupils of W. A. Lafferty, assisted by the Arch Street Church Choir, under the direction of Mr. Lafferty at the Methodist Episcopal Church. Soloists were: Anna Dean, Hazel Kirk, Mrs. W. A. Quinn, Frances Johe, F. X. McMurrough, D. A. Zinn, C. A. Jack, W. F. Troy. Mrs. Lafferty will be the accompanist.

PORTLAND, ORE.—A well arranged program was given by students of William Graham in the Lincoln High School Auditorium on June 24. Mr. Graham is a prominent teacher of violin. Those taking part were Mary Schoettle, Scire Buell, Ruth Porlich, Marion Emmons, S. Larson, Donald Church, Sadie Bernstein, Gertrude Estabrook, Emily Crockett and John Wallace Graham.

ALBANY, N. Y.—The first of the series of municipal band concerts was given Sunday afternoon, June 29, in Washington Park by Cappelano's Band. The Common Council has made an appropriation of \$2,500 for the summer concerts, which will be given Wednesday evenings in the various city parks and each Sunday afternoon in Washington Park, under the direction of Frank K. Walters, municipal concert director.

PITTSBURGH.—A piano recital was given by the pupils of Mrs. Elsie DeVoe G. Schmertz, assisted by Anna G. Schmertz, soprano. Those appearing were Marion Stone, Ruth Brown, Priscilla Barnes, Mildred Heymann, Beatrice Zeiger, Martha McLean, Janet McLean, Helen Baldwin, Adeline Anger, Margaret Ralston, Helen Frew, Norma Duncan, Anna May Finney, Mrs. Miles H. Mutchler, David Finney and Master Herbert Sikov.

DEWEY, OKLA.—Elizabeth Boylan five-year-old pianist, was heard in recitals with her sister, Miss Elaine, and her aunt, Miss Boylan, this month. The little piano-player was on the program at the University's commencement, at which time Elaine Boylan was graduated. Elizabeth was also in Mitchell S. D., a few months and played in informal recitals, and showed drawings, in which branch of art she is also talented, illustrating her music.

OTTAWA, CAN.—Vessella's Band held sway for the entire week in our huge Arena, and delighted audiences which grew larger from night to night. This, in spite of the street car strike and of an important counter attraction. The Press Club, under whose auspices the band has come, announced that the concerts would be extended till Tuesday, July 8. The programs have included standard pieces, overtures and arrangements of operas to music.

TACOMA, WASH.—From among songs submitted for the Northwest Peace Jubilee, staged in Tacoma, June 30 to July 6, the Jubilee committee accepted a composition by Edward Benedict, organist of the Rialto Theater, as the official Jubilee song. The six-day celebration, closing with a mammoth musical and patriotic ceremonial in the Stadium, was arranged to obtain funds for the erection of a colossal soldiers' and sailors' memorial auditorium in Tacoma.

HUNTINGTON, VA.—Members of the MacDowell Club gave a musicale on June 21 at the home of Claren Peoples. The musicale was given by the pupils of Madie Carroll, and medals were presented to Mary Alice Stewart and Elma Baber. Others who participated in the program were Glenn Nelson, Edga Gehart, George McMahon, Eva, Hatfield, Eva Dell Ferris, May Denam Partridge, Addie Trenor, Claren Peoples, Lenore Wilson, Gertrude Riley, and Virgil Nash.

HOLYOKE, MASS.—Pupils of Miss Edith Snell Gardber, assisted by Edith Scott Magna, soprano, and Elizabeth Skinner, violinist, gave a recital at Highland School Hall on June 27. Those heard were Ruth Root, Mrs. Gardner, Rhoda Cramer, Marion Webster, Dorothy Alderman, Marion Ballard, Elizabeth Judd, Eunice Gault, Howard Pringe, Jane Pfahler, Norman Ford, Catherine Woodruff, Athleen Barkley, Dorothy Chase, Bertha Gordon, Jean Mathieson, and George Foost.

ZANESVILLE, O.—Lora D. Chappelle presented her piano pupils in a recent recital at her home, those appearing being Ruth Sealover, Carsonette Richards, Juanita Bohnstret, Katherine Turner, Elizabeth Dennis, Francis Crawford, Andrew Hendershot, Orpha Hysel, Dorothy DuVol, Mable Moss, Harvey Mast, Orpine Thornberry, Raje Eastlake, Dorothy Knoedler, Elizabeth Marquand, Ruth and Julia Haskell, Elizabeth Joslin, Dorothy Hetzel, Josephine Price and Constance Bryan.

ATLANTIC CITY.—A program was offered on June 29 by the Leman Symphony orchestra, J. W. F. Leman, conductor. The numbers included Mozart's "Marriage of Figaro," Goldmark's "Rustic Wedding," and numbers from Bizet, Schuman, and Adam. Emily Stokes Hagar, soprano, was heard in an Aria "Mignon." Earl Marziali, tenor, was heard in "Eili, Eili," and in a duet from "Cavalleria," both artists sang. Ludwig Pleier, cellist, was heard in the Klengel D Minor concerto.

NEW BRITAIN, CONN.—The annual summer festival of the Swedish Lutheran Church took place June 26, the first part consisting of a concert at which the following artists participated, all of them local performers: Miss Ohman, soprano; Miss Frohman, elocutionist; Harold Sjlinder, pianist, and Marcus Fleitzer, violinist. All of the soloists did good work, especially Mr. Sjlinder and Mr. Fleitzer. Mr. Sjlinder, who also accompanied the soloists, presented numbers by Grieg, and Mr. Fleitzer offered selections from Cadman, Drdla and Macdowell.

NEW YORK.—Pupils of the Hassell Conservatory of Music were heard in an enjoyable concert in the Boys' High School, Marcy and Putnam avenues, on the evening of June 27. An interesting program was given. Those who appeared included Henrietta Engel, Wilfrid Lauer, Violet Kullman, Dudley Cavanagh, Helen Pallister, Gladys Gauvrew, Edward Powers, Frances Sladkus, Carlo Maltese, Ethel Ponce, Ernest Burghardt, Katie Oken, Lena Scheinhaus, Mildred Tully, Esther Achinstein, Joseph Pavloff, Hilda Emelock, Julia Perri, Edith Hill, Corinne McLachlan and Albin Reims.

DEWEY, OKLA.—The new director of public school music, selected and accepted for next year, is Isabella Kee, who has had success in Kentucky schools. It is expected to have a course to begin in the lowest grade and to be continuous to graduation. Cora Benge of Tahlequah, a Cherokee Indian, taught music in the last three years, and gave a number of entertainments to show the work achieved at the end of the term. A school orchestra had been a feature until this year. Miss Benge leaves to be married to Lieut. Cormany, two years in the service, also a teacher at the high school and Boy Scout master several years in Dewey.

ZANESVILLE, O.—The studio of Mary Evelyn Schorbe, composer and teacher, was the scene of three recent piano recitals, in which the ability of a large class was evidenced. Among the performers were: Abigail Brown, Elenor Garret, Elenor Krongold, Mary Jane Gorrell, Dorothy Roush, Mildred George, Annette and Henrietta Gillispie, Preston Waxler, Margaret Heck, Edwin Schefler, Lucy Trout, Lillian Ludy, Cornelia Smith, Adelaide Black, Julia Colby, Lena Murphy, Margaret O'Neil, Katharine Niele, Gertrude Needy, Martha Davis, Ruth Woods, Wells Ross, Gene Helmick. Miss Schorbe had as assisting artist for the advanced class William O'Neil, violinist.

ZANESVILLE, O.—Stella Tanner, who has devoted herself to teaching piano here for over thirty years, gave a delightful recital at the Methodist Protestant Church June 18. William Vogel of the Dennison Conservatory of Music gave several selections at the close of the program. Those appearing were Louise Madden, Sarah Heagen, John Fox, Adeline Tanner, Dorothy Fairall, Dorothy Stoneburner, Thelma Riggie, Ruth Ha-

gen, Elizabeth Nosker, Alice Snyder, Ruby Bean, Helen Haugh, Grace Harris, Edith Johnson, Russel Swope, Gladys McLain, Nellie Battenhouse, Virginia McIntosh, Helen Battenhouse, Georgianna Lysle, Ivy Mock, Jean Fletcher and Beulah Eppler.

TORONTO, CAN.—The pupils of Ather-ton Furlong gave an interesting recital in Foresters' Hall on July 4. Agnes Aide and Beatrice O'Leary, sopranos, were heard to good effect while other worthy of special mention were Maude Parsons, contralto, and Agnostini Capruso, tenor. Others who took part included Lina Craine, Minnie Cotton Buntain, Hazel Jean Campbell, Mary Ethel Goodman, Florence Freid, Mabel Abernethy, Margaret Craine, Lucille Howe, Rae Wilson, Nessie Evans, Florence McMillan, Grace Elcoate, J. E. Edginton and Major A. H. Jucksch. At the last recital of pupils of Broadus Farmer, at the Margaret Eaton Hall, he presented Samuel Green, violinist, assisted by Isabel Jenkinson, soprano, and Ethel Drake, dramatic reader. Eva Galloway Frammer played excellent accompaniments.

ZANESVILLE, O.—Margaret Dennis organist at St. Thomas Catholic Church, gave a piano recital at her studio in which she presented Helen Ashmore, Paul Ashmore, Elenor Anderson, Barbara Dennis, Thelma Flinn, Helen Haynes, Mary Louise Culberson, Deborah Dennis, Gabriel Eudrey, Virginia Culbertson, William Hine, Catherine Dennis, Ruth French, Sara Wilhelm, William Green, Lucile Hynes. Miss Dennis had the assistance of Corry Lorimer, vocalist. The home of Nellie Elmore was the scene of a delightful musicale on June 21, when she presented her piano pupils in recital. Those on the program were Lorena Dudley, William Buzza, Lela Moor, Jessie Dobbins, Elizabeth Tatman, Charles Herron, Sue DeLong, Vivian Wraith, Mary Urban, Marie Dixon, Harriet Corlan, Evelyn Bainter, Elinor Oltman, Mildred Woodward, Dorothy Cossman, Mary Katherine Linn, Olive Kinkade, Robert Ditmar, Vera Conn, Beatrice West, Lorena Dualey, Mary Ownes, Rosemary Fracker, Vera Ludwig, Mildred Jones and Elsie Harley. Helen Hort gave a reading and Florence Achuer and Bernice Oltmans gave vocal selections.

BROCKTON, MASS.—Nellie Evans Packard, the well known teacher and conductor of community singing, presented her pupils recently in three recitals. Mrs. Packard is giving special attention this season to song cycles and many interesting ones were included in her three programs. Among them were Crist's "Chinese Mother Goose Rhymes," Lehmann's "Bird Songs," Taylor's "The City of Joy," Woodman's "Flower Songs," Oliver's "Songs of Old London," Garstin's "A Little Child's Day," Waite's "Songs of Childhood," Milligan's Four Lyrics by Sara Teasdale, Sanderson's Nocturnes, Loomis's "Song Flowers for Children," Burton's "Seven Songs from Out-of-Doors," and Foster's "Three Japanese Sketches." Those taking part were Miss Lawson, Miss Hazel Folsom, Miss Harriet Folsom, Miss Fantom, Miss Rosendahl, Miss Lincoln, Miss Wilkes, Miss Madden, Mrs. Dunphy, Mrs. Doe, Miss Waite, Mrs. Chessman, Miss Carlson, Miss Feener, Mrs. Barret, Miss Chandler, Miss Wennergren, Mrs. Lewis, Mr. Dodd, Miss Smith, Miss Lawrence, Mr. Rudkin, Mrs. Wineberg, Miss Branchard and Mr. Goodrich.

PHILADELPHIA.—The Montania School of Music concluded its year with a notable musical soirée at the New Century Drawing Rooms. Mr. Montani is choir-master at the Church of Saint John the Evangelist and conductor of the Catholic Choral Society; Mrs. Montani is the well-known soprano and voice teacher, and pupils of both gave a varied, representative and always interesting program. "Il Marino" was a decided hit as rendered by Mary Collins and Edward Dooner, the well-known tenor. Mrs. John Laffey was heard in several interesting Bergettes. Miss Mary Connelly showed a definite dramatic instinct in Lola's song from "Cavalleria Rusticana." Others who participated worthily were Rose McCaughan, Maris Selpie, Regina McGuigan, Catherine Sweeney, John Harrington, Mary King, Sara Gibbons, Agnes McGuigan, Louis Martin, Jr., Mary Gallagher, Beatrice Semple, Mary McElroy, Mary Bunce, Alice Jaffey, Mary Quinlan, Katherine Foley, Mary Connolly, Clare Erck, Marguerite Walsh, Robert Jones, Clarabell Ginn, Helen O'Toole, Agnes Ruefer, Claire Kane, Helen Bryan, Marion Silcox, Anna Curran and Louis Starr.



## Unique Pageant Staged at Los Gatos, Cal.



Scenes at the "Pageant of Fulfillment," Los Gatos, Cal. On the Left is Marianne Wilson as the "Spirit of Spring" and Martin Le Fevre as the "Spirit of Fire." On the Right, a Tableau Showing the "Spirit of Water" and Her Nymphs

SAN JOSE, CAL., June 23.—"The Pageant of Fulfillment," written by Wilbur Hall and staged under his direction at Los Gatos last Saturday evening, more than fulfilled the promise of its advance notices. It proved to be the most uniquely artistic event that has been staged in Santa Clara County in many a year.

Los Gatos is a picturesque little town nestled in the foot-hills about twelve miles from San José. A terraced hill-side formed the stage and back-ground for this production. The action took place on three different levels, and the trails leading to and from the hill-top were utilized as entrances and exits to and from the main picture.

The theme of the pageant is that the development of the trees that bear blossoms and fruit for the enrichment of life is emblematic of the development of man from the darkness of chaos to the light of civilization. The moral of the

pageant is that the gifts of God to man are of service only when man learns to use them aright and by his own diligence and labor creates from them that which finds fruit in fulfillment.

Since there were about 500 participants it is impossible to credit all those to whom credit is due for their part in enacting the story. However, special praise must be given to certain episodes and to a few of the leading interpreters. The *Spirit of Spring*, as played by Marianne Mathieu Wilson, was especially delightful, and her dance with Martin Le Fevre, as *The Spirit of Fire*, was one of the most charming parts of the pageant. Each dance group was unusually satisfying. J. M. Sullivan as the *Indian Chief*, and Sara Stanfield, as *Promise*, also deserve special mention as do the Indian and Immigrant groups.

Last but not least come Wilbur Hall, the author and director, Gertrude Davis, assistant director, and E. E. Pomeroy, electrician, to whose marvelously beautiful and unusual lighting effects was due

much of the success of the evening, while Emily Cohen, director of costuming, must not be omitted from the "roll of honor."

Rather than have an amateur orchestra which, at best, is hardly satisfactory for an open air performance, Mr. Hall secured from Sherman Clay & Company, an Auxetophone, a product of the Victor Talking Machine Company, and it is our duty to chronicle the successful appearance of this instrument. The records used were carefully selected and most appropriate, and the result of this innovation was surprisingly satisfactory.

The entire community of Los Gatos was actively interested in this pageant, and every one from the tiny children to gray-haired men and women worked incessantly for many weeks to assure the success of the performance. That they were successful, even beyond their expectations was attested by the hearty applause of 3,000 appreciative spectators.

M. M. F.

### Wherein John D. Breaks Into the Columns of "Musical America"

John D. Rockefeller has admitted that his early ambition was to be (Tremble, ye Paderewskis; cower, ye Leginskis!) a Pianist! It seems impossible, but, as often happens, the Impossible is the True. The magnate declared on Tuesday, his eightieth natal anniversary, that in the days of his early youth, when he was yet unable to say that he took no pleasure in them, he used to punish the piano at the

rate of six hours (360 minutes) *per diem*. Finally the maternal parent took a hand in the matter and thus was made an Oil Magnate and thus the world was spared at least one (1) Pianist.

### Bohemians to Welcome Bodanzky

The Bohemian Club of New York is planning to give Artur Bodanzky a hearty welcome to the orchestral life of the city when he takes up the baton at the first of the New Symphony Orchestra concerts in the fall. Mr. Bodanzky,

who is a prominent member of the club, will lead this orchestra in the ten pairs of concerts in Carnegie Hall, the first of which fall on October 9 and 10. Many members of the club have become season subscribers to the New Symphony and several will be found among the list of boxholders.

### Roanoke Musicales in Honor of Edwena Seeligson

ROANOKE, VA., July 7.—A musicale was given Thursday night by Mrs. Joseph W. Cox, at her residence on Orchard Hill in honor of Edwina Seeligson of New York City, who a few years ago was a resident of Roanoke. Miss Seeligson is the daughter of Mrs. Gottschalk Seeligson Bryant and a great-niece of the American composer Louis Moreau Gottschalk. For some time she has resided in New York, where she studied under Rafael Joseffy, Edward MacDowell and, for the last three years, with Ernesto Berumen. She will make her formal debut in Aeolian Hall in New York, this coming winter. On Thursday night the guests were captivated by her artistic tone coloring and brilliant technique. Her program contained some of her own compositions, among which was her "Ave Maria."

G. H. B.

### Roanoke Girl Engaged for San Carlo Opera

ROANOKE, VA., July 7.—Information has just been received here that Bula Ray Shull, daughter of Mr. and Mrs. H. C. Shull, has signed with the San Carlo Opera Company for the coming season and will sing in the title rôles in "Aida," "Tosca," "Butterfly," "Gioconda," "Cavalleria Rusticana," "Pagliacci," "Jewels of the Madonna" and "Faust," beginning the season in New York Sept. 1.

G. H. B.

## MUNICIPAL OPERA HEARD IN ST. LOUIS

### Well Known Singers Give Lighter Works at Forest Park—Marie Sundelius in Concert

ST. LOUIS, Mo., July 5.—John Philip Souza's tuneful opera, "El Capitan," provided a vehicle for the Municipal Opera Company in Forest Park this week. Ideal weather made the productions a real joy and principals, chorus and orchestra did their best with a score that is not so well adapted to out-of-doors production as the previous operas. It is also less well known, but the familiar march was used to excellent advantage at the close of the second act when the chorus executed some intricate military drill manoeuvres which had been carefully worked out by Stage Director Jones on the big stage. As for the principals, all did their work well. The singing of Caroline Andrews as *Estrella* and Craig Campbell as *Count Verrada* was especially noteworthy. William Danforth played and sang the rôle of *Don Enrico Medigua* in a wholly satisfactory way. Last evening the returned soldiers, sailors and marines were the guests of the Welcome Home Committee, making a great evening of it.

The conclusion of the concert season came on Wednesday night with the benefit for the Russell Home, at the Odeon. So great was the success of a similar concert last year, that Marie Sundelius, soprano, was re-engaged for this one and again her singing was greatly enjoyed. Mme. Sundelius has very obviously gained in power and expression and her work Wednesday evening was of the highest standard. She offered "O Patria Mia" from "Aida" for the heaviest number and "C'est l'Extase," by Debussy, and "Il Neige," by Bemberg. All three were finely done. Two Grieg songs, "Good Morning" and "A Dream," were sung in Norwegian. Several other groups were most enjoyable. Assisting her was James Liebling, cellist, who played with much finesse and good technique.

Mrs. Joseph Folk, president of the Morning Choral Club announced last week that the club would found a service fund for the musical education of gifted persons otherwise unable to provide themselves with a musical education. This is a big step for such a club and no doubt will bring good results.

The Municipal Opera Association has abandoned the idea of giving "Carmen" during the closing week and also "Fra Diavolo." They have decided upon "Mikado" for next week and will follow it with "Wizard of the Nile" and "Chimes of Normandy." It is regretted by many that a grand opera will not be given, but plans are being made for such an undertaking next season.

H. W. C.



### Russell Lee Steinert

Russell Lee Steinert, eldest son of Alexander Steinert of Boston, died on his twenty-eighth birthday recently, as the result of an injury received from diving in shallow water near the summer home of his parents at Beverly, Mass. Mr. Steinert was a grandson of the late Morris Steinert, founder of one of the largest piano houses in the United States. Morris Steinert's famous collection of keyed instruments is now in the possession of Yale University.

### Edward A. Caswell

Edward A. Caswell, who was for a time musical critic of the *New York Sun*, died last week at West Chester, Pa., aged seventy-five years. Besides interesting himself in musical matters and in art generally, Mr. Caswell organized and managed the annual intercollegiate chess tournaments in the United States.

DIRECTION, EVELYN HOPPER  
AEOLIAN HALL, NEW YORK CITY

(STEINWAY PIANO)

**LOLA JENKINS**

SOPRANO  
Hotel Majestic, New York



## Scouting the Enemy Country for an American Audience

Inez Wilson, Soprano, One of the First Singers to Go Abroad, Tells of Her Experiences with the Army—At Bar-le-Duc and in the Argonne Forest—The Only American to Go into Austria

MANY musicians have been in Europe during the war to entertain our soldiers but to comparatively few has been vouchsafed the privilege of living actually in the Argonne Forest and being just behind the lines during the great drive. Perhaps no other besides Inez Wilson, soprano, and the three who accompanied her, had to hunt in enemy country on emergency rations for five days, for a battalion of American troops, just to give them a few concerts.

Miss Wilson, who has been back in America only a short time, was in one of the first units to go across. "We were in the Marne sector at first, near Chateau-Thierry," she said, "attached to the Third Division. Then we went to Bar-le-Duc and after that to the Argonne Forest where we lived in improvised tents made out of the tarpaulins off the motor-trucks. It was so cold and wet that once we didn't even take off our clothes for eleven days. We kept our piano in a truck and went around to different places giving our concerts in village streets, in the forest and once on the steps of a cathedral. We were just behind the lines during the great drive and did what we could to help the men besides entertaining them."

"After the evacuation of St. Mihiel, we were among the first to go into the fort. The commanding officer was taking us through what had been the quarters of the German officers, and in one room among clothes, papers and other things that had been left in their hurried flight, we found a piano which through some chance, was uninjured. They asked me to sing, and the first thing I could remember was an American song. I thought afterwards how strange it was for an English girl to be singing an American song to French *poilus* with a German piano!"

"We were the first entertainment party to go into Germany with the Army of Occupation. I saw a great deal of the men and was shocked at their friendly attitude towards the Germans. They seemed to be utterly mesmerized by them. This has been written of by other people, but I saw it myself. It was one of the most insidious pieces of propaganda that the Huns put over."

"You know, the men in the ranks are all very superstitious about the battle of the Marne. No one seems really to know just what made the Germans give up when they apparently had everything their own way. I talked to one German prisoner in France and asked him why the Germans retreated. He said: 'I don't know. There was some power there which we could not overcome.' The French say it was Jeanne d'Arc; the English, St. George; and the Italians, the spirit of Garibaldi. Whatever it was, some spiritual power militating for right, was certainly on the side of the Allies."

"We were the only American women who went into Austria at all. Just after the Argonne Drive, we were sent down into Italy. While we were in Rome, we were asked if we would follow the 332nd Division which was on its way to Trieste. No one knew just where they were, so with five days' emergency rations, we started off in an old Fiat car without any side curtains and no rugs, to hunt for our men. When we got to Cormons



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No. 1—Inez Wilson, Soprano; No. 2—Miss Wilson Just After a Flight Over the Adriatic; No. 3—The "Stage" Upon Which Miss Wilson Gave Most of Her Concerts



not far from Trieste, we came upon them suddenly. One battalion was already entrained and when they saw us, they cried out 'My God! American girls!' and came leaping out of the train and almost hugged us! We gave them a concert then and there, right on the railroad."

"The situations were so extraordinary all along, that I came to the conclusion very soon after I got across, that I must look at my voice utterly impersonally. Singing in smoke, fog, drizzling rain and frost, not to speak of unspeakable living conditions, if I had not come to regard my singing as merely utilizing a force given me to help, I should certainly have broken down very soon. But I saw so much good done by a little

music, men cheered up, the morale of a camp improved and in other ways, that I felt I was a soldier like the rest and could not afford to feel fear or fatigue."

"During my time on the other side, I sang to three-quarters of a million men in England, France, Italy and Austria, and in all that time in all those countries, I missed only two programs. That would not have been humanly possible except for the principle which my teacher, Yeatman Griffith, has so thoroughly grounded in me, a principle which I think my experience has definitely proven and found sound. And do you know," she added with a laugh, in closing, "I'd go back to-morrow if I could!"

J. A. H.

## TO COMBAT GERMAN DOMINATION IN MUSIC

### Chicago Society of American Musicians Adopts Resolutions

CHICAGO, July 3.—At a recent meeting of the Society of American Musicians, an organization numbering more than 100 of the representative artists and teachers of Chicago, the following resolutions were unanimously adopted:

"Whereas, it is a matter of common knowledge that for years past one of the most insistent forms of German propaganda in this country has been through the establishment of German societies primarily intended to develop a love for German music as being the only music worth studying; and

"Whereas, in the present condition of world thought, it is impossible to regard German music as an abstract expression of the beautiful because of the persistent and insistent propaganda still carried

on by ill-advised persons in the interest of German music for the purpose of unduly exalting all German music and restoring as fully as possible the pre-war condition of German domination in musical matters; and

"Whereas, our acceptances of, or acquiescence in, these conditions has led to a misapprehension of artistic values and has been and now is a detriment to our best development and limitation of our knowledge of the extent, value and practical use of the music of American composers and composers of the nations leagued with us in the Great War; and

"Whereas, while we recognize America's obligations to the efforts, especially of the earlier German musicians in this country, in cultivating an appreciation for good music and for better educational methods, yet we insist that it is as imperative to overthrow alien domination in matters of art as it is in matters of politics and economics, in order

that our national art may be free to develop along its own individual path; therefore

"Be it resolved that the members of the Society of American Musicians, as loyal Americans and as active workers in the musical profession, pledge themselves to a much wider study and greater personal use of American music and music other than German; zealously furthering by all legitimate means, the recognition, advancement and use of such music in the studio, in the home, and upon the concert platform. Whatever is great in German music will survive, yet we feel that, until such time as the partisans of German music will permit us to listen to it without injecting German propaganda into the question of its enjoyment, patriotic Americans will hear it under protest."

"The Society of American Musicians has not even a remote connection with, or relation to any political party or group, church or publication house—its sole reason for being and its entire activity is confined to the promotion of the good in American music and for the welfare of American musicians. This end it is achieving by all legitimate means, and it has found co-operation abundantly and enthusiastically given wherever its purposes were understood and its professional personnel recognized, as men and women detached from selfish motives or acts."

The officers of the society are: Osbourne McConothly, president, Mrs. Gertrude Murdoch, vice-president, Frank Van Dusen, secretary and treasurer. The board of directors includes beside the afore-named officers, Rossiter G. Cole, Gordon Campbell, Louise St. John Westervelt and Henry P. Earnes.

### Dr. Vogt Honored in Toronto

TORONTO, CAN., July 5.—A pleasant informal recital of piano and choral numbers was held at Loretto Abbey, at which Dr. and Mrs. Vogt were guests of honor. Dr. Vogt presented the silver medal of the Toronto Conservatory to Evelyn Lee. Special music of an appropriate character was presented in many of the city churches on Sunday, June 29, in commemoration of the formal signing of peace. Francis Grierson, the well-known musician and philosopher, is spending the summer in Toronto to complete a new volume of essays. St. Anne's Church Choir held a picnic at Niagara Falls, and at a banquet presided over by E. W. Miller, organist and choirmaster, Edmund Blackman was the recipient of a practical acknowledgment of his valued services on the occasion of their several annual presentations of opera. A wedding of interest to local musicians took place on June 18 when Lillian Kirby became the wife of Harold McIlwain.

W. J. B.

FAIRMONT, W. VA.—The music class of Eleanor Blanche Barns held a concert recital at the First Baptist Church on June 20. A prize of five dollars in gold was won by Ruth Eddy, daughter of the Rev. and Mrs. W. J. Eddy, for her display of skill in piano playing. For the second honors, there was a tie between Beatrice Osgood, Edith Eckles and Martha Byer, each having played equally well. In drawing for the second prize, Miss Byer was the successful one. The judges were Mrs. M. A. Fletcher, Mrs. F. F. Fankhauser, Mrs. Warder Cresson.

Ada Tilley, soprano, and Harold Triggs, pianist, gave a joint recital in the New Conservatory Building of the Bush Conservatory, Chicago, recently.

William Wentzell, a member of the faculty of the Pittsburgh Musical Institute, gave a successful piano recital recently at Wesleyan College, Middletown, Conn., before members of the Psi Upsilon Fraternity and many distinguished guests.

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